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AMERICAN SILVER OF THE XVII AND XVIII CENTURIES

NEW YORK
MCMXX

AMERICAN SILVER OF THE XVII & XVIII CENTURIES

PORTRAIT OF PAUL REVERE
BY JOHN SINGLETON COPLEY

THE METROPOLITAN MUSEUM
OF ART

AMERICAN SILVER OF THE XVII & XVIII CENTURIES

A STUDY BASED ON

THE CLEARWATER COLLECTION

BY

C. LOUISE AVERY

WITH A PREFACE BY

R. T. H. HALSEY

16881

NEW YORK
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PREFACE

A MAGNIFICENT opportunity to study and become acquainted with our Colonial silver in its perfection of form and craftsmanship has been afforded visitors to The Metropolitan Museum of Art during the last few years through the generosity of the Honorable Alphonso T. Clearwater. To one viewing the objects in this wonderful exhibition the question almost invariably arises, what motives prompted Judge Clearwater to make the collection and how was it possible for him to assemble so large a number of pieces of an early American art the existence of which even now is almost unknown to the average citizen.

Our knowledge of the beauty and the fascination of Colonial silver is but a recent one. Scarce two decades ago the fact that our country in its early days nurtured a remarkable set of workers in the precious metals was practically unknown. Family heirlooms, which had graced ancestral dining rooms and, glittering in fire- and candle-light, cast their joyous color notes on festal gatherings from generation to generation, were almost universally thought to have been imported from the Old World. Collectors of Americana in its various phases were unaware of the existence of these beautiful examples of our early silversmiths' art.

I well remember less than twenty years ago being instrumental in the acquisition of a silver teapot—hammered out by Paul Revere—by that dean of our New York collectors of Americana, the late William Loring Andrews, long Trustee of The Metropolitan Museum of Art, whose recent death has been such a sorrow to all who knew him. This veteran and exquisite among collectors, whose collections were most varied in their nature, had been engaged in the making of a series of beautiful books prompted by his pride in the accomplishments of our country, thus introducing to many of us the beginnings of the knowledge of various phases of the collecting of Americana. His enthusiasm as the wrappings of the teapot were removed, disclosing to his eager eyes what appeared then to be a unique piece of silver, and his delight at the sight of this beautiful creation of one of our early heroes, have left in my mind a never-to-be-forgotten picture.

A striking characteristic of the working of Mr. Andrews' brain was that, when he discovered anything beautiful connected with the history of our country, he became impelled to make a book about it in order that others might thereby share his knowledge and patriotic joy. With that same pride with which a mother dresses up her first-born child for introduction to friends and relatives Mr. Andrews dressed up his findings in a series of beautiful books the like of which will never be made again.[1] The beautiful volume "Paul Revere and his Engraving" inspired by this little teapot first vividly made New York collectors aware of the fact that silver plate was made in the Colonies, previous writings by Professor Theodore S. Woolsey and John H. Buck having failed to reach their attention.

The quest for the silver fleece then began and resulted

[1] Copies of these are on exhibition in the Museum Library.

during the next two or three years in the bringing to New York of two other pieces of the patriot's handiwork. The possibility that there might have been other Colonial silversmiths dawned upon a few enthusiasts and beautiful heirlooms hitherto supposedly of English workmanship were found upon careful examination to lack the English hall-marks.

Several years devoted to the searching of Colonial newspapers and archives of various sorts established the fact that literally hundreds of silversmiths lived in the Colonies. In the meantime Francis H. Bigelow of Boston became greatly interested in the possibilities of Colonial silver; his enthusiasm and energy enabled him to locate in New England churches and households a large number of pieces of plate the origin of which had been supposedly English but which Mr. Bigelow believed to be American. His suggestion for the holding of an exhibition of Colonial silver was adopted by the management of the Boston Museum of Fine Arts and through their foresight Colonial silver was introduced in 1906 to the knowledge of the American public by a magnificent exhibition accompanied by a catalogue. The historical matter of this was based on data gleaned during the previous five years.

The fame of this remarkable exhibition spread far and wide; among others attracted to it was Judge Alphonso T. Clearwater of Kingston, New York, of Dutch and Huguenot descent, whose scholarly mind had long been devoted to various intellectual activities connected with the promulgation of knowledge of both local and national history. Collecting had been a passion and a relaxation with him. This distinguished jurist then saw the opportunity of a new field for his collector activities and formulated the project of making a permanent collection in order that to the world in general and Americans in particular he might

unmistakably demonstrate the high standard of workmanship maintained by our early craftsmen, as well as the fact that the appreciation of the beautiful existed among our forefathers, necessarily so as upon lavish patronage alone the livelihood of these many workers was dependent.

The making of such a collection as is described in this volume was no easy task. There were no collections to be purchased at wholesale, as might be the case in the making of a collection of foreign plate. There were no stocks in dealers' hands to be drawn from; practically every piece in the collection had to be searched out and coaxed from its hiding place by the lure of the Judge's gold. The search was not a haphazard one. Numerous agents in various parts of the country were employed to do the combing. A voluminous correspondence was necessitated and pleasantly weighted the burden of an already overcrowded life. Such is the brief story of the making of the remarkable Clearwater Collection—a collection which has demonstrated to the thousands who have studied it the dignity and the beauty of our Colonial craftsmanship.

In her treatise on Colonial silver as well as in the catalogue Miss Avery has done her work well. Both show the results of two years of intensive study and research. The author worked under advantages not afforded to those of us who had earlier written on Colonial silver, for the surprisingly large number and variety of pieces of Colonial silver which have kept coming to light since the knowledge of Colonial silversmiths began to be spread throughout our land have made possible a treatment of the subject not hitherto attempted. All previous writings on the subject have been carefully studied. The large number of pieces of Colonial silver on exhibition at the Metropolitan and Boston art museums have been at her disposal for constant and thorough investigation. Temporary loan exhibitions

and private collections throughout the country were fertile fields for additional knowledge. Our own Museum collection of European plate and the great and ever-changing collections in the galleries of Messrs. Crichton Brothers furnished easily accessible opportunities for studying the designs and decorations employed by the master craftsmen of the Old World. The proximity of the collections of the kindred arts on exhibition in the galleries of the Museum was of inestimable advantage; the print rooms and book shelves of the Museum Library made possible exhaustive study and were most conscientiously and laboriously used.

Miss Avery's real contribution—and it is a real contribution—lies in her handling of the subject of Colonial silver from its artistic standpoint. Her treatment of her topic from the viewpoint of decoration, her tracing and ascribing the origin of the motives of decoration used, and her description of the designs which appear to have been peculiar to the early silversmiths of this country have been made possible through a study of the wealth of material now contained in the constantly growing collections in the country.

Nearly two hundred illustrations accompany the text. No collection of Colonial silver made as Judge Clearwater made his, when knowledge of the subject was in its infancy, could possibly supply material for fully illustrating the chronological development of our silversmiths' art as well as exemplifying the various decorative motives which apparently are of native origin or adaptation. For this reason a few of the plates in this volume are of pieces of other ownership which have been or are now on exhibition at the Museum. The twenty-five head-bands, initials, and tail-pieces are adaptations of characteristic designs found upon Colonial silver.

The collecting of Americana in its various forms has been peculiarly fascinating to many who have visualized in the inanimate specimens of the craftsman's skill those traditions of our early history which thrilled our childhood and gave us a pride in ancestral achievement. A lifelong passion for the study of American history caused me to imagine seeing—just as the mystic sees in the crystal ball scenes and portents connected with the future—in the glittering silver of my Dummer porringer, romantic episodes in the beginnings of New England, the memories of which form part of our national inheritance. Tankards by Dixwell, Van der Spiegel, and Van Dyck reflected to me pictures of exciting incidents in the pursuit and hairbreadth escapes of the Regicides in this country, of the Leisler Rebellion, of the adventures of Captain Kidd, and of the early days of the struggles between autocracy and democracy; while a teapot by Paul Revere fancifully revealed the doings of the Sons of Liberty in Boston, their tea party, the signal lights in the belfry, and the galloping steed in that midnight ride. Fortunately this early glamor still remains for me.

The intensity of joy at the discovery that among our forefathers were noteworthy craftsmen working in the precious metals at first almost blinded us to the excellence of their workmanship. As piece after piece the work of our Colonial master craftsmen came out of hiding, many of them from attic chests, others from family safe deposit boxes, the splendor of the work of our early craftsmen became more and more impressive, and now a recognition of the personal touch and individualities of workmanship of many of our foremost silversmiths adds greatly to the historical interest formerly all absorbing.

Our earliest impressions of Colonial silver were that in its making the fashions of the Old World were slavishly

copied. Our present knowledge tells us that many of our craftsmen were men who injected their own personality into their work. I believe the hour is not far distant when it will be possible to publish a series of monographs on at least a dozen of our silversmiths whose work was so individualistic as to warrant special attention. Many of the mouldings on the bases of tankards, teapots, beakers, bowls, and mugs are very individual in treatment, worked out thoroughly along classic ideas probably gained from the close study of the little architectural books, such as the Batty Langley series, which crossed the water and formed the groundwork for the education of the Colonial builders. It is only of recent years that through the publications of Norman B. Isham of Providence and of Joseph E. Chandler of Boston we are learning of the glories of much of our Colonial architecture and its distinction from the Old World prototypes. Much of our Colonial silver has this personal quality which we find in the architecture of many of our old-time mansions.

The forthcoming publication by the Metropolitan Museum of a recent series of lectures on Colonial architecture delivered here by Fiske Kimball of the University of Virginia will be a further contribution to the subject. The research work of these men and the praiseworthy efforts of certain of our historical societies are compelling a decided revision of our early ideas as to economic and industrial conditions in the Colonies.

In making this volume Miss Avery has been necessarily obliged to repeat much of the historical matter first published in the Boston (1906) and Metropolitan Museum (1911) catalogues. It is unfortunate that in the lapse of years since these volumes were published almost no further formal contributions to the history of these monumental Massachusetts and Knickerbocker craftsmen have been

made. Their descendants are legion and much history of these early silversmiths probably exists; some of it may be in the form of diaries or account books buried in long-unopened closets. These if found would give us additional interesting light upon not only the lives and personalities of the craftsmen but also upon the social and political conditions of the day.

There is yet to come from some gifted pen an essay upon the charm of Colonial silver. Its subtleties are such that one has to live with it to feel its full fascination. When viewing it there is ever present a longing that it might be given power of speech to tell its tale of happenings at table board and fireside, of sentiments toasted and sorrows drowned during that long period when our nation was in its making.

Its fascinations are many-sided. Naturally some pieces are of a higher æsthetic quality than others. The study of the textures is most alluring, and comparisons of the alloy of various makers show us that the textures in Colonial plate vary in no less a degree than those of the velvets and other textiles of various qualities and periods.

The same differences apply to its forms and shapes, for in no department of arts and crafts is sense of line and proportion more necessary in obtaining that standard of excellence described in an utterance of Michael Angelo: "Trifles make perfection and perfection is no trifle." Texture and form must be considered along with makership in the ultimate estimate of each and every piece.

A greatly added interest and a new point of appreciation was given me a few years ago in an after-dinner conversation with that master architect and maker of monumental buildings, Cass Gilbert, who pointed out that the beauty possessed by these old pieces, which is so sadly lacking in our modern work, is largely due to the exquisite lines

of the mouldings which either encircle or form the bases of much of our early plate, and that these were evidently inspired by admiration for and a thorough knowledge of the structure of the classic column. An informal demonstration of this fact with pages of his note-book showing drawings of half-sections of pieces in the Clearwater Collection, Mr. Gilbert has kindly given us for insertion in this volume (pages cxlix — cliv). Its study cannot but be helpful to craftsmen as well as furnish a new line of delight to the owners of all old plate.

It is with a view to expressing our deep appreciation of Judge Clearwater's laborious task of gathering together this remarkable collection of early American handiwork and our obligation to him for his generosity in placing it where it may be enjoyed by the visitors to the Museum that this preface has been written.

R. T. H. Halsey.

AUTHOR'S PREFACE

JUDGE ALPHONSO T. CLEARWATER has taken keen delight in collecting, has known the excitement of the quest and the joy of possession. His collection of American silver now on view at The Metropolitan Museum of Art forms a splendid and comprehensive group, including the work of a large number of the greatest craftsmen, comprising many pieces of exceptional merit, and representing in its scope and variety the whole range of American silverwork. There are typical examples of almost every kind of object made in the Colonies, examples illustrating the styles and general tendencies of each chronological period, as well as of the different Colonial groups, especially New England and New York. Judge Clearwater may indeed be proud of his achievement.

The formation of this collection convinced Judge Clearwater that such treasures would charm and interest others as they had delighted him and he determined to place them in the Metropolitan Museum where they might be enjoyed

by all. Since the initial loans made in 1910, the collection has been constantly and substantially increased until the objects now on view number nearly five hundred and fifty.

The beauty of this silver needs no interpreter. One needs but to study the pieces themselves to become increasingly aware of their grace of line, their strength and satisfying proportions, their beauty of surface and color. But the sequence of styles and the relation of this silver to that made in Europe and especially to that made in England and Holland are not to be comprehended at a glance. To sketch the outlines of this study and to encourage further research along these lines are among the main reasons for the preparation of this catalogue. An essential part of this task has been the gathering of all available information concerning the maker and the history of each object, together with a somewhat detailed description of it. Much of the biographical material relating to early owners has been collected by Judge Clearwater and represents extensive research as well as acquaintance and correspondence with descendants. To this section have been added certain general notes descriptive of Colonial silver and its origins.

A great deal has already been done to develop a wide interest in the subject of American silver. J. H. Buck, for many years associated with the Metropolitan Museum, whose volume on Old Plate first appeared in 1888, and Professor Theodore S. Woolsey of Yale University, whose article on Old Silver was reprinted in Harper's Magazine in 1896, may be regarded as pioneers in this study. Widespread interest was first aroused by such notable exhibitions of Colonial silver as those held at the Museum of Fine Arts in Boston in 1906 and 1911, the exhibition brought together by the Colonial Dames of the State of New York and shown at the Metropolitan Museum and

at the Jamestown (Virginia) Exposition in 1907, the exhibition held at the Metropolitan Museum in 1909 on the occasion of the Hudson-Fulton Celebration, and the later exhibition of silver used in New York, New Jersey, and the South, arranged by the Colonial Dames of the State of New York and held at this Museum in 1911. The work of a number of early American makers was included in the interesting display of the early plate in Rhode Island churches prior to 1850, collected by The National Society of Colonial Dames in Rhode Island and exhibited at the Rhode Island School of Design in Providence in 1911. The Pennsylvania Museum in Philadelphia held an exhibition of old American and English silver in 1917. An exhibition of Connecticut church silver was collected by The Connecticut Society of the Colonial Dames of America and shown at the Wadsworth Atheneum in Hartford, Connecticut, in 1919. Such exhibitions have not only increased the general appreciation of Colonial silverwork but they have encouraged the preservation of these rare and splendid memorials in the proper treasure-houses, in the museums where they may be properly cared for and protected against fire, theft, and the melting-pot, and where they may be enjoyed by all.

The published catalogues of these exhibitions are invaluable because they accurately describe so many pieces of American silver. In addition, the introductory notes have been distinct contributions to the general subject. The first Boston catalogue contains an account of Colonial silversmiths with especial reference to the Boston craftsmen, a fascinating account written by R. T. H. Halsey. This enthusiastic student and collector contributed a no less valuable note on early New York silversmiths as introduction to the catalogue of the exhibition of silver held at the Metropolitan Museum in 1911. The Boston

Museum exhibition of 1911 emphasized the work of the Connecticut silversmiths by including in its catalogue an introductory note on this subject prepared by George Munson Curtis. His volume on Early Silver of Connecticut and its Makers is a more intensive study. Inspired by the two comprehensive and splendid exhibitions in Boston and New York in 1911 and cordially supported by the Colonial Dames, E. Alfred Jones wrote a volume on The Old Silver of American Churches which was published by the National Society of Colonial Dames of America in 1913. This handsome volume is a rich mine, by virtue both of its numerous and splendid illustrations and of the wealth of information it contains relative to Colonial silver and to the examples of foreign silver which beyond doubt inspired many native craftsmen. The Boston Museum catalogues contained lists of American silversmiths with their dates and places of residence. In 1917 the Walpole Society of New York published a very much more complete list of silversmiths with reproductions of their marks wherever available, the work of compilation being done by Hollis French. This extremely useful little volume also contains a silver collectors' glossary. Still another aspect of the general subject of Colonial silver was treated by Francis Hill Bigelow in Historic Silver of the Colonies and Its Makers, in which he has traced in detail the history of all the important forms and has described and illustrated a large number of notable examples.

These, then, are the more substantial contributions to the subject which have been published up to the present date. The Pennsylvania Museum has recently undertaken to search through the files of eighteenth-century newspapers and other records of Pennsylvania for references to her craftsmen. This research has been conducted by Alfred C. Prime, who has for years been deeply interested

in the general subject of Pennsylvania crafts. The results are to be published in the Pennsylvania Museum Bulletin and ultimately in book form and will be illustrated wherever possible by attributed objects. This should furnish much information concerning Philadelphia silverwork and its makers. A comprehensive treatise on the work of the Philadelphia silversmiths has long been in preparation.

Although these earlier publications have treated the subject of American silver in a manner both comprehensive and intensive, the Clearwater Collection forms so excellent a basis for the study of American silver that in a catalogue of these objects an outline of the history and succession of styles which they illustrate should assuredly be included. As a Museum handbook, the catalogue will be accessible to many people to whom the earlier books may not be so readily available. For this reason, a résumé of the main facts of American silverwork is given in the Introduction. This account is not, for the most part, the result of original research but is rather a compilation of the facts found in the previous publications, the aim being to give a connected and fairly comprehensive review, rather than to present only original material.

The subject has, however, been approached from a slightly different angle in this volume, for the emphasis here has been placed upon the origin and evolution of the various styles and their decoration and also upon the subject of technique. The actual plan of the catalogue, the division into chronological periods with descriptive notes on the styles of each, was suggested by C. J. Jackson's incomparable work on The History of English Plate. The general periods into which he divides English plate have been followed here with due allowance for the fact that the styles came to the Colonies slightly later than

they arose in England and that they persisted here for a somewhat longer period. The section on the evolution of certain of the more important forms of American silver has been largely based on Jackson's book, with help from Bigelow's chapters. The biographical notes concerning the silversmiths have in very many cases been drawn from the detailed accounts given by Bigelow in Historic Silver and from the Boston Museum and Metropolitan Museum catalogues with, necessarily, very much the same phrasing. Whenever the silversmith's mark on a Clearwater piece seemed to correspond exactly to that reproduced for the same maker in the Walpole Society's list of marks, this fact has been noted. Thus in the entry for the chocolate-pot by Edward Winslow, catalogue number 11, Walpole, 127:1 indicates that the mark is the same as that reproduced on page 127 of the Walpole volume, the first mark entered under Winslow. For all help received from these various publications, grateful acknowledgment is here made.

While one can, in a sense, estimate the results accomplished by important exhibitions and can recognize the importance of authoritative books on the subject, there are other agencies which tend greatly to increase the appreciation of American silver. What the enthusiasm of individuals, especially of eager but discriminating collectors, can do to increase the knowledge of the subject has been demonstrated in the course of the preparation of this catalogue. The interest and encouragement of such men has made the present work possible. Preëminent among them is R. T. H. Halsey, an enthusiastic collector in all fields of Colonial art and especially of silver, a careful student and stimulating adviser, who has given freely of his time and of his store of knowledge that this catalogue might be as comprehensive as possible. H. W. Kent, Secretary of the Metropolitan Museum, has been especially

helpful in matters of arrangement and presentation. The importance of design and decoration has been more keenly recognized by him than by most students of American art and it is at his suggestion that special stress has been laid upon this aspect of Colonial silverwork. The head-bands, initials, and tail-pieces[1] (with two exceptions) have been adapted from designs on American silver, chiefly from objects in the Clearwater Collection. For each of the five chronological sections of the catalogue, designs characteristic of the period have been selected.

Great help has come through the opportunity to study examples of American silver in other collections. Recognition of their courtesy and generous assistance is due to Francis Hill Bigelow of Cambridge, to Hollis French of Boston, to Assistant Attorney-General Francis P. Garvan of New York, to George S. Palmer of New London, and to Philip Leffingwell Spalding of Cambridge.

The methods employed by the Colonial silversmith have been more readily comprehended through the opportunity to study modern methods of manufacture. Every courtesy was shown the writer by Currier and Roby, silversmiths of New York City, and by the representatives of the Gorham Manufacturing Company in Providence, especially by the Art Director of the latter establishment, Lionel Moses.

Invaluable assistance was also rendered by E. R. du Parcq and W. E. Godfrey of Crichton Brothers, silversmiths of London and New York City, both of whom have given most liberally of their time and thought.

Mrs. Florence Paull Berger of the Wadsworth Atheneum in Hartford, Connecticut, Alfred C. Prime of Philadelphia, and R. A. Plimpton of the Metropolitan Museum have also assisted materially.

[1] Drawn by Edward Edwards.

Mrs. Nathaniel Thayer of Boston has very generously given permission for the reproduction in this volume of the portrait of Paul Revere by John Singleton Copley which appears as frontispiece. The portrait of Nathaniel Hurd by Copley is reproduced from the painting in the John Huntington Collection in the Cleveland Museum of Art.

Certain of the illustrations which appear in the Introduction represent objects in the collections of The Metropolitan Museum of Art, The New York Historical Society, the First Congregational Church at Marblehead, Massachusetts, St. Mary's Church, Burlington, New Jersey, the New Utrecht Reformed Church, Brooklyn, or in private collections. For the latter courtesy we are indebted to P. L. Spalding, R. T. H. Halsey, F. P. Garvan, L. V. Lockwood, and Pierre Jay.

To these and to all others who have assisted in the preparation of this catalogue, my sincere thanks are given. There is one name which should crown the list, the name of the gentleman whose appreciation of Colonial silver brought together the pieces here described, whose generous courtesy now gives them to others to enjoy, whose unfailing interest and encouragement have been a constant stimulus in the preparation of the catalogue, Judge Alphonso T. Clearwater.

C. Louise Avery.

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AMERICAN SILVER

GENERAL NOTES ON ITS HISTORY AND TECHNIQUE

Rise of Colonial Silver-work

WHEN the first settlers came to America they brought with them only a few essential household goods and for a considerable period were unable to supplement these except with the simplest and most necessary things of their own manufacture. Later, as conditions in any community became more settled, the Colonial craftsmen found opportunity to beautify their work and these efforts mark the beginning of Colonial art. The craft of the silversmith, being a luxury rather than a necessity, sprang up only when the colony had become well established, when settled conditions and general prosperity supplied the necessary patrons. In order to understand why such craftsmen flourished in certain localities and practically did not exist in others, why certain European styles were more potent than others in the development of American design, it is important to consider in detail the social and economic conditions which prevailed in the various colonies.[1]

[1]The résumé of conditions in the various colonies as they affected the development of Colonial handicrafts has been based to a considerable degree upon the accounts given in Lockwood, Colonial Furniture in America, and in the introductions to the Boston Museum catalogue of 1906 and the Metropolitan Museum catalogue of 1911.

In the South

In the southern colonies, Virginia, Maryland, and the Carolinas, many of the early settlers were Cavaliers familiar with English court life who, when they came to America, held strictly to their old customs and traditions and imported most of their manufactured goods, including silver plate, from England. Outside of the class of wealthy planters, the bulk of the population was engaged in agriculture on the large estates; there were few cities and little opportunity for the development of craftsmanship. As a result, practically no silver was produced in the South until the late eighteenth century, but a very considerable amount of fine English plate, imported by the wealthy colonists, has beyond a doubt been preserved among the old families and in the churches.[1] In the late eighteenth century when local arts did become established they followed English design. Baltimore at this period produced a considerable amount of American silver and was the only large center of its manufacture in the South. Standish Barry was probably the most distinguished of her craftsmen. His silver, however, lacks the charm found in that of his northern predecessors or contemporaries.

In New Netherland

In the early seventeenth century the Dutch were actively engaged in voyages of exploration and trade but, having recently won their independence from Spain, they did not care to settle permanently in the new lands. New Netherland was established primarily as a center for the fur trade in this region. However, the Dutch West India Company, chartered in 1621, regarded colonization as a necessary aid to its commercial enterprise. The first real colonists came over in 1623. To offer greater inducements the Company instituted the Patroon System in 1629, providing that any member of the Company who

[1] Jones in Old Silver of American Churches describes numerous examples now preserved in the southern churches.

should bring over fifty settlers and establish them on land purchased from the Indians should be granted semi-feudal control over his tenants. Unfortunately, instead of giving its patroons every possible support, the Company tended rather to hinder them and the number of emigrants was consequently rather small. In 1650 the privileges of settlement were extended, the affairs of the colony were more wisely administered, and from this period on colonization became more general. By 1664 when the English came into control the population of New Netherland was about 8,000, of which number 3,400 were resident in New Amsterdam.[1]

The conditions which tended to limit emigration to the Dutch colony had a similar effect upon the development of craftsmanship. There was never a great influx of the prosperous middle class, as there was in New England, the class which would naturally have patronized local workmen. It is probable that the wealthy patroons imported most of their household goods from Holland. Furthermore, it was the policy of the Dutch West India Company to limit the trade of New Netherland to an exchange of manufactured articles from Holland for the furs and raw materials found here. Less restricted commerce would have resulted in more general prosperity and would have brought more silver coin into the colony. As it was, local trade, because of a suitable medium of exchange, was generally effected by barter. The craftsmen of New Netherland, therefore, did not enjoy a wide patronage and the silversmiths were further hampered by the scarcity of silver, the material of their craft. For this reason they developed slowly and their output was small and somewhat primitive. Their work during the last quarter of the seventeenth century, however, was of high quality and

[1]Figures given in George W. Schuyler's Colonial New York.

though simple in design was well proportioned and beautifully executed.[1]

The earliest silversmiths in the colony were undoubtedly men who had learned their trade in Holland before they emigrated. They soon found apprentices among the boys of the community and thus local craftsmen developed. The Dutch formed the predominant element in the colony and the silver plate which they imported from Holland and the designs wrought out by the newly arrived silversmiths naturally followed contemporary Dutch styles. Although the English came into control of New Netherland in 1664, they were very liberal and allowed the Dutch to continue most of their old customs undisturbed. In consequence, the Dutch traditions and the Dutch language persisted far into the eighteenth century. Had these silversmiths produced in greater quantity or had they exported their goods, they might have adopted new models or have followed more closely the changing European fashions. As it was, they were quite conservative, and their work, long after the period when New Netherland became New York, continued to be distinctly Dutch in design and feeling. To emphasize this quality, the early silver has been described in this catalogue as New Netherland silver, despite the fact that practically all that remains today was probably produced after 1664.

But though conditions in New York in the seventeenth and early eighteenth century did not develop a wide range of styles, elegant shapes, or elaborate decoration, there were nevertheless many noteworthy silversmiths in the colony, men who like their brother-craftsmen in New England figured prominently in the social and official life

[1]There was evidently a considerable amount of plate in New York in the later part of the seventeenth century. 723 ounces of plate, valued at 6 shillings per ounce, was included in the estate of Cornelius Steenwyck, a wealthy New Yorker, in an inventory made in 1686.

of their day and whose work is a splendid contribution to the history of Colonial silver.[1] Some of them had learned their trade abroad as, for example, Ahasuerus Hendricks, whose name first appears in a list of those who swore fealty to the king in 1675. Others born here became no less skilled in their craft. The greatest of them all is Peter Van Dyck, whose work is represented in the Clearwater Collection (*cat. no.* 45, *fig.* 85) and whose engraving supplies a head-band and a tail-piece (pages vii and xv). Born in New York in 1684, he became an active and patriotic citizen, serving as constable and assessor and taking a prominent part in political affairs generally. Van Dyck may have learned his trade from his father-in-law, the Huguenot silversmith Bartholomew Le Roux, and may have drawn from that source some of the high ideals of craftsmanship for which the Huguenot emigrants were preëminent. Certain it is that Van Dyck was not only a skilled workman but that he had also the fine sense of proportion and the creative imagination which place him in the forefront of Colonial silversmiths. His son Richard succeeded him in his trade (*see cat. no.* 159). Other notable names are those of Jacob, Henry, and Henricus Boelen[2] who enjoyed a flourishing trade in New York, Carol Van Brugh, Jacobus Van der Spiegel, Bartholomew Schaats, Benjamin Wynkoop, Garrett Onclebagh, and Jacob and

[1] Work by these silversmiths was well represented in the Exhibition of Silver Used in New York, New Jersey, and the South, held at the Metropolitan Museum in 1911. The introduction on Early New York Silversmiths represents extensive research and is the most complete and authoritative note on New York silver yet published.

[2] F. H. Bigelow has generously supplied some new data regarding the Boelen family. Jacob Boelen was born probably in Amsterdam as early as 1654; he was in New Netherland as early as 1659 where he died in 1729. His brother Henry Boelen (1661-1692) was also a silversmith. Jacob Boelen's son Henricus Boelen (1697-1755) was a silversmith; as was the latter's son Jacob who was born in 1733 and was living in 1778.

Koenraet Ten Eyck, nephews and probably apprentices of Jacob Boelen. All of these men were of Dutch extraction.

Among the first settlers of New Netherland were certain Huguenots and Walloons who came to the New World seeking refuge from religious persecution, the first of a considerable group of such emigrants who proved a valuable and important element in the community. In 1685 Louis XIV revoked the Edict of Nantes, thereby forbidding the free exercise of the Protestant religion. Such bitter persecution followed that thousands of Huguenots fled from France, some passing over into Holland and Germany, others crossing to the Channel Islands and England, while many ultimately found their way to America.[1] Many of these refugees were skilled craftsmen and their influence on English art for a considerable period can readily be traced. Among the most notable Huguenots in New England were the Reveres, father and son, whose name before it was anglicized had been Rivoire. Jean Paul Mascarène, the probable owner of a beautiful teapot made by John Cony (*cat. no.* 24, *fig.* 78), was a Huguenot who was forced to flee when a boy from his home in Castres, France, into Holland whence he later moved to England and ultimately came to America and settled in Boston. Numbers of these French Protestants settled in Charleston, South Carolina. A large group, estimated as forming about one tenth of the population, was located in New York about 1690. To the French king, eager to force the return of these refugees to France, this was an added reason for his projected attack upon the city. Though the threat-

[1] See Baird, History of the Huguenot Emigration to America (1885). Many of these refugees lived for a time in the West Indies. Among the inhabitants of St. Christopher in 1671 were Jean Boyer, Jean David, Pierre Le Tellier, Jean Grignon, Louis and Pierre Dubois, Jean Hastier, Jacques and Pierre Le Roux, some of them quite probably ancestors of the silversmiths of the same names in the Colonies.

ened invasion did not take place, such measures were not calculated to promote the cause of French art here and it is probable that the Huguenots did not consciously seek to perpetuate French styles. They were, however, splendid craftsmen and the traditions of their art and the high quality of their work could not fail to make a substantial contribution to American silver. It is probable that a certain amount of French design and feeling was thus directly introduced into Colonial art. Among the prominent New York silversmiths were the Huguenots Le Roux, Hastier, Goelet, Pelletreau, Moulinar, and Huertin.

Because they so persistently employed certain forms and decorative features which will be described in detail later on,[1] the work of the Dutch craftsmen of New Netherland can generally be distinguished from that of other Colonial silversmiths. Not only do these characteristic details serve to identify it and proclaim its Dutch origin but its general quality of solidity, its massiveness and rugged simplicity, in no less degree mark it as different from silver made elsewhere. Most of the New England pieces, for example, are made of thinner silver, their edges are tapered off, there are more curves, more slender shapes, more refinements of line. In New York silver, on the other hand, the pieces are generally large and wrought of thick silver, the edges are cut sharply off, there is evidence of careful workmanship but a lack of that finish which marks the more sophisticated artist. The New Netherland silversmiths in these early days were true craftsmen and worked with great skill but perhaps they were less concerned with fashion than were their neighbors in New England and so did not so consciously strive for elegance and delicacy. A realization of this difference cannot adequately be gained by comparing photographs of New York and New England

[1] Page 4.

pieces but may readily be reached if characteristic examples are examined. The plain beaker by Bancker (*cat. no.* 63, *fig.* 90) is of eighteenth-century workmanship but follows Dutch traditions. Tall and of beautiful outline, it is wrought of thick silver cut sharply across at the lip and is set upon a substantial base. Compared with it such New England beakers as those attributed to Drowne (*cat. no.* 3, *fig.* 65) and Joseph Russell (*cat. no.* 40, *fig.* 83) are fashioned of thinner silver and in general proportions are considerably smaller. Practically all New York tankards conform to a certain type which is much larger, broader, and more massive than the varying New England styles. Bowls, porringers, mugs, etc., often display these same qualities in marked degree. In *figures* 47 and 78 are illustrated the New York and New England developments of a common type of teapot, showing how the traditions of each community modified the form, making the former somewhat more squat and reinforced by mouldings and the latter considerably lighter in effect.

In this connection it is interesting to note the career of Cornelius Kierstede, who was baptized in New York in 1675 and worked there until about 1722, when he moved to New Haven, Connecticut. His work would seem deserving of special study, as he carried over the traditions of New Netherland and appears to have blended them with the English styles which he found in New Haven. There is evident in his work that quality of solidity which appears to be characteristic of New York silver. It is found, for example, in a caudle-cup (*i. e.*, an English form) made by him and now the property of the Congregational Church in North Haven. The silver is modeled rather thick in section and the lip cut sharply off. A two-handled beaker bearing his mark and belonging to the First Congregational Church in Milford suggests the typical tall

Dutch beaker and at its base it has a simple applied band with scalloped margin, probably related to the foliate bands found at the bases of some Dutch beakers and of New Netherland beakers and tankards. Trinity Church, New Haven, owns a Kierstede tankard with plain body, domed lid, and moulded finial and base, all similar to contemporary work of New England, but with very interesting bits of engraved ornament which were probably derived from New Netherland styles.[1] In the possession of the New York Historical Society is a handsome flat-topped tankard with an unusual cut-work border at the base (*fig.* 24), the figure of a lion applied to the handle below the hinge, and a well-modeled cherub-head tip. This example, though distinctly of the New Netherland type, is unique in the treatment of certain details. It is probably one of the seven listed in the inventory of Abraham De Peyster (see footnote on page xliv), as it was part of the De Peyster family silver. Kierstede was a skilful silversmith and obviously developed his own personal style. His work might be analyzed as being one part New England influence, displayed frequently in the form of the object produced, one part New Netherland in the quality of the work and in details of ornament, and one part Kierstede in the unusual touches which seem to distinguish it from the work of any other craftsman.[2]

While the Dutch traditions persisted for so long a period

[1] The three examples above noted are published and illustrated in Jones, Old Silver of American Churches, pls. XCVII, XC, and XCIV respectively. In the Boston Museum Catalogue of American Church Silver, 1911, they are nos. 694 (beaker) and 692 (tankard). All three were exhibited at the Wadsworth Atheneum in Hartford, Connecticut, in July, 1919, with other plate from Connecticut churches.

[2] The inventory of the estate of Colonel Abraham De Peyster, taken May 21, 1734, is evidence of the amount of patronage afforded the New York silversmiths by the wealthier families of the city. Abraham De

in New York silver, the ever-increasing English element in the colony introduced English styles. Consequently most of the innovations from the early eighteenth century on sprang from this source. In the old Dutch churches the traditional form of communion vessels continued to be used. In the churches established by the new English colonists, on the other hand, the forms of the Anglican service were observed and in numerous instances the communion silver, comprising flagons, standing-cups, and patens, was made in England and presented by the king

Peyster was born in 1657 in New York, of Dutch and French Protestant descent. He held the offices of alderman and mayor, colonel in the militia, judge of the Supreme Court, president of the Council, acting governor, and treasurer of New York and New Jersey. Not only was he a man of great wealth but he was distinguished for his hospitality. He died in 1728. The inventory follows:

7	silver Tankards	197¾ oz
10	silver Mugs	71
7	silver Porringers	82½
1	large silver Punch Bowl and Spoon	76½
7	large and small Salvers	117½
6	Candle Sticks, and three pair of snuffers and snuff boxes	137¼
2	silver basins	95¼
2	Cordial cups, and one ditto with cover	90
2	large spyce boxes	74½
3	sugar Castors	37½
3	Pots with wooden handles, viz: Coffee, Thea, and Milk.	69½
3	Plates and one Chafing dish.	76
11	salt Cellars and three tumblers, and 6 small salt spoons.	52
36	silver forks, 35 do. spoons, and 2 large ladles.	196½
4	small forks, 15 small teaspoons, a small spoon dish, & one worn candle-stick	30
		1,403¾ oz.
1	silver gilt salver, and one do cut	55
1	large cordial cup; a silver salver; a silver plate; a plate silver-guilded, & a large silver tankard; a silver mug; a porringer; a salt cellar; a pepper box; a ladle; and a handle of a ladle	160
		1,618¾

and queen to their subjects here.[1] Through such imported silver, whether designed for domestic or sacramental use, English fashions were introduced and eventually their influence is seen in the use by some New York silversmith of a typically English form or a characteristic bit of English decoration. For this reason, silver made in New Netherland at the end of the seventeenth century should first be studied and its derivation from Dutch models analyzed. Then in the discussion of eighteenth-century silver it will be necessary to discuss only the current English styles and their effect upon these earlier Dutch forms. Among the New York silversmiths who distinguished themselves later on in the eighteenth century are Adrian Bancker, George Fielding, John Brevoort, Daniel Christian Fueter, Daniel Dupuy, Myer Myers, Philip Goelet, Thomas Hamersly, John Moulinar, Nicholas Roosevelt, Elias Pelletreau, Richard Van Dyck, George Ridout, Freeman Woods, Cary Dunn, Ephraim Brasher, and Jabez Halsey.

We have now seen that in the English colonies in the South, because of their dependence upon England for manufactured goods, the general pursuit of agriculture, and the lack of town life, there were practically no local silversmiths until the later eighteenth century. In the Dutch colony of New Netherland conditions did not favor the rapid development of silversmithing but, though the New Netherland craftsmen were conservative and did not evolve new styles, they had high ideals of craftsmanship and made a splendid contribution to Colonial silver, a contribution in which the Dutch influence is very strong and persistent. Passing now to New England, we shall see that in this colony various forces tended to develop craftsmanship to a

[1] For a description and illustration of such royal gifts, see Jones, *id.*, and the catalogue of the exhibition of silver held at the Metropolitan Museum in 1911.

remarkable degree and that from an early date more silver was produced here than in any other colony, that it was of very high quality, that it followed the changes in English design quite closely and hence showed a distinct evolution in style, and finally that through it English traditions were directly perpetuated and those of certain other European nations, especially Holland and France, were reflected to some extent.

In New England

The motives which led to the founding of the settlements in New England were quite different from those which stimulated emigration to the English colonies in the South or to the Dutch colony in New Netherland, and the character of the communities differed accordingly. The Mayflower brought to Plymouth in 1621 a little group of Pilgrims whose religious convictions had prompted them to leave their homes in England and seek refuge first in Holland and then in America. Their settlement was never large nor thriving. On the other hand, it was dissatisfaction not only with religious conditions but also with political affairs in England which caused the great Puritan migration to Massachusetts Bay. As Mr. Lockwood points out, "It is more than a coincidence that between 1629 and 1640, the period when Charles I tried to rule England without Parliament, twenty-six thousand persons emigrated to New England." These Puritans proposed to set up a government and homes for themselves here in America and, possessing not only unusual determination but also very considerable wealth and influence, they soon built up a vigorous and growing community which tended to become increasingly independent and self-supporting. The colonists not only were able to import much from abroad but were quick to encourage local craftsmanship, that their new homes might have the comforts and refinements of the old.

Moreover, New England enjoyed greater commercial prosperity than did New Netherland, chiefly because Great Britain allowed her colonists to build up an extensive trade both with the home country and with the West Indies, whereas the Dutch West India Company endeavored to limit the trade of New Netherland to Holland. Foreign trade not only resulted in a continual flow of silver coin into New England, giving the silversmith the material for his craft, but ever-increasing prosperity in the colony assured him local patronage.[1] The more he produced, the more experienced he became, the more ambitious and varied became his art, while the natural source of his inspiration was contemporary English silverwork with its rapidly changing fashions. Compared with his fellowcraftsman in New Netherland, the New England silversmith was a more conscious artist whose work showed definite development and a striving for delicacy and elegance.

Boston was for a long period the largest and most flourishing town in the Colonies as well as the center of the official and commercial activities of New England. Her prosperity accounts for the rise of her silversmiths and the flowering of their art. A fascinating account of the lives

[1] "The Trade of New England consisting cheifly in Fish, Provisions, and Lumber, exported to His Maᵗʸˢ Southern Plantations in America, and to the Dominions of the King of Spain in Europe, The returns from the former are made in Sugar, Tobacco, and other Commodities of the growth of those Parts, wᶜʰ are again reshipped for England, and thereby Imploy a double navigation; but from Spain are brought pieces of Eight, which being of unequal weight and value, did necessitate the then Governmᵗ of New England (neer forty yeares since,) to Erect a mint for making of Silver moneys, to be currant in that Country, as the Standard and measure of Trade, all payments being since made in that money, which is in fineness equal to the money of England, but less in weight, the shilling being in value nine pence farthing, and smaller Pieces proportionable, and frequently brought into England for want of other Returnes." Extract from Reasons for a Mint in New England, 1686, quoted in Crosby, The Early Coins of America and the Laws Governing Their Issue, 1875, p. 92.

of the more prominent of these men is given in the introduction to the catalogue of the splendid exhibition of American silver held at the Museum of Fine Arts, Boston, in 1906. The energy and skill which they displayed as craftsmen were also devoted to the great issues of their day. Many of them served in important official posts, which means that they were also church members, for in early Boston only church members were made freemen and admitted to public office. A large number were officers in the Military Company which later on became the Ancient and Honorable Artillery Company of Boston, "the first regularly organized military company in America." It was founded in 1637, modeled after the famous London Artillery Company, and after gallant service in the French and Indian Wars of the Colonial period ultimately formed the nucleus of that "contemptible little army" which met the British regulars in 1776. Most of these silversmiths enjoyed commercial success, some to a remarkable degree, as evidenced by the very large estates which they left.

The caliber of these early craftsmen is well illustrated by the career of John Hull who with his partner, Robert Sanderson, heads the list of Colonial silversmiths. An account of the life of this "successful merchant prince of New England," given in the Museum of Fine Arts catalogue mentioned above, is based on Hull's diary, published by the Massachusetts Historical Society. Born in 1624 in Leicestershire, England, he came to Boston at the age of eleven and shortly after began to study the trade of goldsmith. Not only did he prosper at his trade but he also derived much profit from his office of Mint-master. He was appointed to this office in 1652 when the General Court of Massachusetts established a mint in Boston to coin shillings and their fractions in order that local trade might not be retarded because of a lack of a sufficient sup-

ply of money for circulation.[1] The pine-tree shillings and sixpence coined by Hull and his partner, Robert Sanderson, are now extremely rare but the Clearwater Collection includes two examples of each denomination in which the impressions are still distinct, and one example of a shilling minted by Hull which is only stamped with the letters *N E* for New England and *XII* for twelve pence (*cat. nos.* 4–8, *fig.* 66).

During the thirty years in which Hull held the office of Mint-master he was also prominent in political affairs, holding various important offices, served as captain in the Military Company, and was extensively engaged in foreign trade. "His vessels conveyed the products of New England to the West Indies, and the proceeds of their cargoes were invested either in molasses for the distillers of New England rum or in the manufactures of England for the local trade. His wealth allowed him to serve as banker for the community as well as to finance the colony in times of local distress." Hull is likewise noted for his piety and for his classical scholarship.

Among Hull's contemporaries were other illustrious silversmiths: Sanderson, probably his teacher and later his partner and a craftsman of no less skill, Jeremiah Dummer who served an apprenticeship in his shop, William Rouse, Timothy Dwight, John Cony, David Jesse, Edward Winslow, John Noyes. Of these, Dummer, Cony, and Winslow stand out preëminently. Dummer made many of the standing-cups and tankards in which bands of fluting are most effectively combined with the plain surfaces, a style of decoration probably more frequently employed by him than by any other Colonial silversmith. Cony was the maker of many handsome pieces, while Winslow ranks perhaps as the greatest of all these early silversmiths. His

[1] See note on page 16.

work is of such high quality that it seems fairly probable that he may have served his apprenticeship in England. Two of the most superb pieces in the Clearwater Collection are the handiwork of these two men, a teapot by Cony (*cat. no.* 24, *fig.* 78) and a chocolate-pot of exquisite design and finish made by Winslow (*cat. no.* 11, *fig.* 72). Numbers 2, 23, 12, 13, 50–52 represent other fine examples of their work.

During the first half of the eighteenth century Boston was still far in the lead in the production of silver, unquestionably first in point of quantity and unexcelled in quality. In those days when there were no banks for the safe-keeping of money and when the flourishing trade with the West Indies brought in much Spanish coin, it was natural that prosperous folk should bid the silversmiths transmute their "pieces of eight" into tankards and porringers, caudle-cups and teapots, that it might bring them compound interest by virtue of its new beauty and utility. Massachusetts, in order to pay for her expeditions against Port Royal and Quebec led by Sir William Phipps in 1690, issued paper currency which for twenty-three years was maintained at par. The increase in the amount of paper money caused great variations in its value, as we may see from the fact that in 1712 silver ruled at 8 shillings an ounce, in 1715 at 12 shillings, and in 1728 at 18 shillings, and in 1833 rose to 22 shillings an ounce, owing to the great and growing depreciation of the currency of the province. Wealth converted into plate, therefore, proved the safest form of investment, especially since such wrought silver could readily be reconverted into bullion if money were required on short notice.

To the illustrious company of Cony and Winslow there were added in the early eighteenth century many other splendid craftsmen: John Allen, John Edwards, John Dix-

well, William Cowell, John Burt, Andrew Tyler, Jacob Hurd, Knight Leverett, and Paul Revere, Senior. These in turn were followed by the mid-eighteenth-century group including Samuel Edwards, Benjamin, Samuel, and William Burt, John Coburn, Daniel Henchman, Samuel Minott, and Paul Revere, Junior. The same high ideals of craftsmanship animated these later silversmiths and, while they were perhaps more conscious artists than their predecessors, they still sought to achieve beauty of line and proportion in simple designs. English styles were ever their models but were modified to the plainer taste of their Colonial patrons.

Throughout Massachusetts there were numerous smaller towns where trade and industry flourished. Charlestown, Salem, Barnstable, Concord, Plymouth, Newburyport, Hull, Hingham, and Worcester boasted silversmiths of skill. Portsmouth, New Hampshire, was also a center of the trade.

Another town which became an important center of the silversmith's art in New England was Newport, Rhode Island, which, like Boston, owed its prosperity to its thriving trade with England and the West Indies. Samuel Vernon was the first great silversmith of Newport and was followed by other men of skill: Samuel Casey, James Clarke, Jonathan Otis, and Daniel Rogers. From 1726 to 1775 the town was wealthier than New York but its commerce was largely destroyed as a result of the British occupation in 1776–79. During the Colonial period it was in close touch with England and may possibly have developed a more or less distinct style of silverwork, even as the Rhode Island cabinet-makers produced a characteristic type of furniture in the eighteenth century. However, until a more intensive study may be made and more examples examined, it is unsafe to generalize. Providence

after the Revolution became the principal place of Rhode Island silver-making.

Pennsylvania

Pennsylvania was founded in 1682 by English Quakers seeking religious liberty. They were people of more than average learning, of considerable wealth, and were peace-loving, thrifty, and industrious. William Penn was a man of great energy, ability, and foresight and under his leadership the colony prospered from the beginning. The predominant element in the community was English but there were also numerous Welsh, Scotch-Irish, Huguenots, Dutch, Swedes, and Germans. With the exception of the Huguenots who undoubtedly brought in some French design, these other nationalities practically did not affect the history of Pennsylvania silver. Commercial enterprise flourished in Philadelphia and consequently from an early date her craftsmen enjoyed an extensive patronage. There exists today a very considerable amount of furniture of unusual grace and splendid workmanship to attest the skill of her cabinet-makers throughout the eighteenth century. Success was likewise achieved by the silversmiths, among the earliest of whom was Cesar Ghiselin, a Huguenot, who had fled from France to England and who later moved to Annapolis, Maryland, and to Philadelphia, where he died in 1733–34.[1] Later the craft was represented by such able men as William Vilant, the Syngs, father and son, John Hutton, Elias Boudinot, John Lyng, Joseph Richardson, Peter David and John David, Richard Pitts, Samuel Soumaine, Daniel Dupuy, and Daniel Van Voorhis.[2] Their work is based on English

[1]The only noted examples of Ghiselin's work are an alms-basin in Christ Church, Philadelphia, and a tablespoon in the possession of R. T. H. Halsey.

[2]The Early Pennsylvania Craftsmen Research Fund has made possible the systematic examination of Pennsylvania newspapers and other

design and does not differ materially from that produced in the other English colonies. Certain local adaptations of particular styles will be noted later. From about 1760 to 1830 the population of Philadelphia exceeded that of any other city in the country and especially from the outbreak of the Revolution until the end of the century the city became a Mecca for artists, men of letters, scientists, statesmen.

Smaller communities: Connecticut

Far and wide throughout the Colonies spread the fame of the great silversmiths of Boston, Newport, New York, and Philadelphia. Whenever plate "in the most elegant manner and in the newest fashion" was desired, it was ordered from these cities. Lesser cities and towns, such as Newburyport, Albany, Troy, and Trenton served a more limited area. Outside of the more thriving centers of the craft, comparatively little silver was produced. The conditions which prevailed in Connecticut, as described by George Munson Curtis,[1] well illustrate the general principles which operated in all more or less rural districts throughout the Colonies. The population of Connecticut was largely engaged in agriculture, lack of good harbors prevented extensive commercial development, and no one was able to accumulate great wealth. As a result, local silversmiths enjoyed but a limited patronage, almost entirely that of people of moderate means living in their own community. That the more important orders were dispatched to Boston, Newport, or New York is indicated

records to the close of the eighteenth century for references to the early craftsmen. The material is to be published in the Bulletin of the Pennsylvania Museum, under whose auspices the research has been conducted, and will eventually be published in book form and illustrated, wherever possible, by attributed objects.

[1] Early Silver of Connecticut and its Makers, 1913, and Early Silversmiths of Connecticut, the introduction to the catalogue of the exhibition of American church silver held at the Museum of Fine Arts, Boston, in 1911.

by the large amount of such plate still in the possession of Connecticut churches. The local craftsmen produced the less pretentious articles as desired but probably did not attempt to keep much manufactured goods on hand. They frequently engraved plate with coats of arms, initials, and other embellishments. Probably this profession did not prove sufficiently remunerative and many of the workmen followed other allied trades in addition, such as blacksmithing, clock-making and repairing. New Haven, Hartford, New London, and Norwich were among the larger towns and local demand supported several silversmiths in each place. As far as records show, Job Prince of Milford was the pioneer silversmith of Connecticut. Other early eighteenth-century workers were René Grignon and Timothy Bontecou, both of Huguenot descent. In New London, Samuel Gray, Pygan Adams, John Hallam, and John Champlin were skilful in their trade; in Guilford, Billious Ward and Samuel Parmele; in Hartford, Miles Beach, James Ward, and John Potwine, who had come from Boston in 1737. Robert Fairchild, Abel Buel, Ebenezer Chittenden, Phineas Bradley, and Marcus Merriman were New Haven craftsmen; Thomas Harland and Joseph Carpenter were active in Norwich; Jonathan Otis, a former resident of Newport, and Antipas Woodward worked in Middletown. Peter Quintard, a New York silversmith of Huguenot descent, did some excellent work in Norwalk.

Such were the general conditions under which the art of the silversmith developed in the seventeenth and eighteenth centuries in the various colonies. Dutch influence was strong and persistent in New Netherland but gradually gave place to English styles. In all the other colonies English influence was dominant from the beginning. As much English art, however, was inspired by Continental design, specially Dutch and French, these other European ele-

ments were also carried indirectly into Colonial silver. The Huguenot emigrants, who came into all the colonies to some extent and formed a very appreciable part of the population of certain cities, brought in some direct French influence.

Foreign Influences

The foreign styles entered through various channels. Silversmiths who had become skilled craftsmen before they emigrated to the Colonies naturally introduced European styles. Many of the colonists brought silver with them when they emigrated or imported it later from Europe when they desired the "newest and most elegant" fashions.[1] The frequent mention in the advertisements of the day of consignments of European plate indicates its free importation. These examples of foreign work, being highly esteemed, naturally exerted a strong influence upon the developing Colonial styles. Many of the pieces were presented to the churches and those still in existence afford a key to the genesis of various Colonial designs. Many have been destroyed which might otherwise make clear the origin of other American forms.

Still another way in which European styles entered was through occasional books of design or stray leaves from

[1] Daniel Henchman's advertisement in the Boston Evening Post for January 4, 1773, shows how some of the Colonial silversmiths objected to the importation of foreign plate: "Daniel Henchman Takes this Method to inform his Customers in Town & Country, that he still continues to carry on the Gold and Silversmiths Business at his shop opposite the Old Brick Meeting House in Cornhill, where he makes with his own Hands all kinds of large and small Plate Work, in the genteelest Taste and newest Fashion, and of the purest Silver; and as his work has hitherto met with the Approbation of the most Curious, he flatters himself that he shall have the Preference by those who are Judges of Work, to those Strangers among us who import and sell English Plate, to the great Hurt and Prejudice of the Townsmen who have been bred in the Business.

"Said Henchman therefore will engage to those Gentlemen and Ladies who shall please to employ him, that he will make any kind of Plate they may want equal in goodness and cheaper than they can import from London, with the greatest Dispatch."

such books. From about the fifteenth century on, European goldsmiths and other craftsmen engraved many of their designs and, somewhat later, collections of such designs were published, not so much with the idea that they should be closely copied as that they should afford suggestions and inspiration to craftsmen. Probably an occasional engraved design of this sort found its way to America and was used by an American silversmith.[1]

Though he was familiar with these foreign traditions and doubtless had access to actual examples of imported silverwork, the native craftsman probably did not, except in those rare instances when an exact reproduction was desired, copy the European model. The foreign silver determined the shapes he employed and their general decoration but he modified and adapted each style to meet his requirements, with the result that his productions are not copies

[1] On page lxxxvi of this catalogue is reproduced an engraved design, one of a series now at the Metropolitan Museum, which was originally designed for the use of goldsmiths. The whole subject of these books of design and ornament is an absorbing one. It is treated in detail by W. M. Ivins, Jr., in an illustrated article on "Ornament" and the Sources of Design in the Decorative Arts which appeared in the Bulletin of the Metropolitan Museum, vol. 13, pp. 35-41. The value of collections of such books of ornament to modern design and craftsmanship is here emphasized. Another note on this general subject was written by E. F. Strange as preface to a South Kensington Museum handbook, Old English Pattern Books of the Metal Trades, 1913.

Noteworthy examples of such engraved designs are those for metalwork and carvings in wood and stone engraved by the German Little Masters; the designs of the Hopfer family, goldsmiths of Augsburg; those of Matthias Zundt and Virgil Solis, of Peter Flötner and Paul Flindt. The books of designs published by the Adam brothers, Chippendale, Sheraton, and Hepplewhite are late examples of such pattern books in England. In France the designs of Berain, Meissonnier, and Salembier did much to determine the trend of the national styles. In the majority of these cases, the artists were able craftsmen but their fame rests rather on their skill as designers and is dependent on the publication and dissemination of those designs among other craftsmen.

of European work but have a distinct quality of their own and reflect the character of the early colonists.

Quality of Colonial Silver-work

What, then, were the peculiar conditions in the Colonies which gave the silver its individuality and how may it be described? In the earliest days the hardships of life made luxuries impossible and utility became established as a first essential in all production. This attitude was emphasized by the temper of the early colonists. The majority were from the middle class, people of simple tastes and unable to afford much luxury. There was no court life to set an example for display and in Puritan New England especially, where the people had emigrated because of their intense opposition to the religious and political ideas represented by the King and his court, there was great dislike of all extravagance and affectation. With such traditions, Colonial art was naturally marked by its simplicity, strength, and vigor. But little ornament was used and there was no attempt at lavish display.

While the shops of the early craftsmen were often rather crude and their tools very simple, yet their perseverance, skill, and taste were such that they overcame all handicaps and produced silver with which most modern work cannot compare. The beauty of these early American pieces depends partly upon their form, partly upon the decoration, which is usually very simple and quite subordinated to form, and partly upon the beautiful color and surface modeling. The Colonial craftsman strove to make an object with beautiful outline, well-proportioned, designed not primarily for ornament but for use, and so he achieved a form at once graceful and convincing. Colonial taste demanded simplicity and accordingly many of these pieces are plain. In an undecorated object an ugly line would have been especially glaring; beauty of form thus became a prime requisite.

Allied to this quality of proportion is that of balance. An object should not only look well-balanced but it should prove to be well-balanced when put into use. The ancient armorers designed suits of steel in which each plate was made as light in weight as possible and strengthened at just those points where the greatest strain would come until one marvels at the ease with which such armor could be worn. The secret lay largely in the proper adjustment of weight. The Colonial silversmith had, in a sense, the same problem and that he solved it may be proved by examining some of the early pieces. Lifting one of the early caudle-cups, for example, one cannot fail to be impressed with the comparative lightness and balance, the result of careful modeling. The Winslow sword in the Clearwater Collection has the same quality, the same poise, which makes it a delight to hold.

When decoration was employed by the silversmith, it was not an end in itself nor was it required to cover up faulty modeling but, on the contrary, it served primarily to emphasize form. In the familiar standing-cups by Dummer or the chocolate-pot by Winslow (*cat. no.* 11, *fig.* 72), the fluting serves to heighten the effect of a beautiful curve as well as to increase the richness of surface.

Much of the charm of this old silver lies in its wonderful texture and surface. Many pieces have unfortunately been buffed in recent years and now have the hard metallic brilliance of much modern work. But in unharmed pieces the warm, mellow surface of the silver can be fully appreciated. This grayish or blackish appearance is probably due to the so-called "fire-skin" which is deposited in the process of annealing when done by the old methods but which is either removed or altogether prevented in most modern processes.[1] When old silver is

[1] See page lxvi.

buffed, this fire-skin is thereby destroyed and the silver not only becomes more brightly polished but has a whiter tone. The mathematical precision resulting from modern machine methods does not constitute art. Indeed, it is often the slight variations from the exact curve which give, in silver especially, the greatest charm. In almost any early beaker, for example, the outline is not entirely regular and precise nor is the surface perfectly flat. It is just this gentle undulation in the old, hand-hammered silver that gives it unusual beauty, that produces not a smooth, glaring, and harsh surface but a rich, warm quality. Instead of becoming a rather inferior mirror, reflecting anything near-by, the silver absorbs the light and color from its surroundings and becomes colorful and mellow itself. The slight but innumerable irregularities in the surface refract the light in the same way though not in the same degree that the myriad planes in the surface of ancient glass produce the iridescent effects which make it so exquisite in color.

Method of Production

The manner in which old silver was produced is fundamentally different from the present system of manufacture. In a Colonial workshop there were usually only the silversmith and perhaps two or three apprentices who were learning the trade. When the metal, generally in the form of coin, was brought to the master, it was he who determined the design into which it should be wrought, who melted it and cast it into ingots which were then hammered or rolled out, who shaped up the new vessel, added the decoration, polished it, and engraved a coat of arms or inscription when such was desired. When he finally stamped it with his mark, he could indeed claim it as his own production. Naturally he saw the relation of each step in the process to the finished piece and gained a valuable sense of proportion. His interest was roused, for

countless possibilities were beckoning him and each parcel of coin brought to him was a new adventure.

While foreign styles set the general fashion, the native craftsman probably did not make up a large quantity of stock in one design and keep it ready for possible customers. He seems rather in most instances to have made objects when they were ordered, accommodating the design more or less to the amount of silver brought to him. There would, therefore, be considerable variation in pieces of the same general type. Characteristic details, however, appear again and again. One silversmith adopts a particular style of porringer handle, another favors a certain engraved design. Could enough data be compiled, some interesting and valuable deductions might be drawn. Dummer seems to have had a predilection for the band of fluting at the base of tankard or standing-cup. Several of Revere's tankards have the same general and quite distinctive outline—a flare at the lip, a body quite tapering, a stout "mid-band," and broad base mouldings. Whether under his hand a tankard usually came into this shape and how in some detail it differed from the outline which Coburn, for example, made his own might be discovered if numerous examples were available for study. Newport silversmiths seem to have favored the flat-topped tankard without mid-band for a long period. The cutwork foliated borders on New Netherland tankards are one of the most interesting of these personal touches. That one silversmith should frequently use the same design for the tip of a tankard handle is readily explained, as these ornaments were probably made with the aid of a mould kept in stock.

Opposed to this method of production in which one personality dominates, is the modern system of manufacture on a huge scale. Not only have machine methods super-

seded much of the earlier hand-work but each process is performed by a group of men doing that one thing and no other. Thus in the design-room a group of men, who perhaps have never shaped up a piece of silver nor acquired dexterity with an engraving-tool, plan the shape and sketch the ornament. The man who spends hours shaping a teapot has not first melted the silver, cast, and rolled it, nor does he have the joy of adapting an engraved design to the piece which he has modeled. He may possibly acquire more manual dexterity at this one task than his predecessor of two centuries ago but he is no longer, except in rare instances, an artist-craftsman. In modern work, therefore, there is less often found that happy combination of grace of line, strength, and balance which distinguishes early silver. The close personal relation existing between Colonial producer and purchaser explains in large measure the emphasis upon quality rather than upon quantity production—the artistic rather than the commercial viewpoint.

Tools and Processe

What, then, were the tools with which the Colonial silversmith worked and by what methods did he accomplish these superb results? Though no representation of the Colonial workshop has been found, a general idea may be formed from the accompanying illustration which represents a seventeenth-century English goldsmith's shop and is reproduced from an engraving, the frontispiece of "A new Touchstone for Gold and Silver Wares," published in London in 1679. The Colonial shop was more primitive and the silversmith undoubtedly had fewer show-cases. The inventory of the tools of the Boston silversmith, John Burt (1690–1745), which follows, gives more definite information concerning the number and variety of tools used by the Colonial craftsman.

The Intent of the Frontiſpiece.

1 *St.* Dunſtan, *the Patron of the* Goldſmiths *Company.*
2 *The Refining Furnace.*
3 *The* Teſt *with Silver refining on it.*
4 *The Fineing Bellows.*
5 *The Man blowing or working them.*
6 *The* Teſt *Mould.*
7 *A Wind-hole to melt Silver in without Bellows.*
8 *A pair of Organ Bellows.*
9 *A Man melting or Boiling, or nealing Silver at them.*
10 *A Block, with a large Anvil placed thereon.*
11 *Three Men Forging Plate.*
12 *The Fineing and other* Goldſmiths *Tools.*
13 *The* Aſſay *Furnace.*
14 *The* Aſſay-*Maſter making Aſſays.*
15 *His Man putting the Aſſays into the Fire.*
16 *The Warden marking the Plate on the Anvil.*
17 *His Officer holding the Plate for the Marks.*
18 *Three* Goldſmiths, *ſmall-workers, at work.*
19 *A* Goldſmiths *Shop furniſhed with Plate.*
20 *A* Goldſmith *weighing Plate.*

FRONTISPIECE FROM A NEW TOUCHSTONE FOR GOLD AND SILVER WARES
LONDON, 1679
FIG. I

FRONTISPIECE FROM A NEW TOUCHSTONE
FOR GOLD AND SILVER WARES

LONDON, 1679

FIG. 2

INVENTORY OF JOHN BURT[1]

Taken March 20, 1745/6

	£	s	d
316 oz 4 pwt of Silver @ 36/ p oz £569.3/ Gold 18 oz 11 pwt @ £27 p oz. £500.17/	1070		
Cash £100—33 oz of Correll @ 20/ pr oz. £33 . .	133		
5 pair of stone earings & 3 sett of stone buttons £30 a parcell of old stones £7	37		
a parcell of Christalls for Buttons & Earings . .	32		
a parcell of old stone work.	5		
2 Show Glasses £5.0/ 53 pair of Chapes & tongs £10.2/	15	2	
11 Files, 33/ a pair of large and small bellows 40/	3	13	
a large Forgin Anvil 120 ld @ 2/6p £15 . . . 1 small do £9	24		
9 raising Anvils 217 ld @ 3/6 p ld £37.19.6. 2 planishing Teaster 39 ld @ 3/6 £6.16.6 . . .	44	16	
2 Spoon Teaster £26 . . . 2 planishing ditto 25/ 3 bench vises £12	39	5	
9 small vises 45/ 2 beak irons 20/ 40 hammers @ 8/ pr hammer 18.16.10	22	1	
2 Melting Skillets £5. 37 bottom stakes & punches 155 @ 4/ £31	36		
a Drawing bench & tongs 40/ 11 Drawing Irons £11 10 pair of shears £6	19		
2 brass Hollowin stamps £5. a pair of brass Salt punches 30/	6	10	
1 Thimble stamp £4.10/ 6 pr. of flasks for casting £4.10/	9		
15 pair of tongs & plyers @ 5/ a pr. 75/ a pair of large scales and weights £8	11	15	
4 pair of small scales & weights 40/ pewter and lead moulds 85 ld @ 1/6 £6.7.6.	8	7	6

[1]This inventory was originally quoted in the introduction to the catalogue of the exhibition of American silver held at the Museum of Fine Arts in Boston in 1906, and from it were deduced the methods employed by the Colonial workman. Upon this account, upon the volume by Herbert Maryon, Metalwork and Enamelling: a Practical Treatise on Gold and Silversmiths' Work and Their Allied Crafts, published in 1912, and upon the information gained by visits to various modern silversmithing establishments, the present description of the old methods has been based.

	£	s	d
36 old files, 18/ 12 strainers 12/ 1 Oyl Stove 25, 3 small saws 25	4		
4 boreax boxes 5/ 3 burnishers 20/ 1 Triblet 10/ 2 boiling pans 60/	4	15	
a parcell of punches £5. 1 Touch Stone 5/ . .	5	5	

Pure silver is too soft to be practicable for ordinary use and accordingly it is alloyed with some other metal or metals, chiefly copper, which toughen it. The English standard for all work in silver, including coin of the realm, is known as sterling and is 925 parts fine, that is, it contains 11 oz. 2 pwts. of pure silver and 18 pwts. of alloy in every 12 oz. or pound Troy.[1] While the laws in England required plate to be of this quality,[2] these regulations did not extend to America and during the Colonial period no general laws established a standard for silver plate made here. The name of the maker stamped on a piece was the sole pledge of its quality, a fact which bears striking witness that as a group these early silversmiths were recognized as men of honor and integrity.

Most of the silver used by the Colonial craftsman came to him in the form of coin—Spanish, Dutch, English, Por-

[1] Jackson, in the History of English Plate, p. 25: "Silver of this standard is called 'sterling,' derived it is supposed 'from the Germans, who were termed Easterlings by the English from their living Eastward; and who were first called in by King John to reduce the silver to its due fineness, and such (silver) money in ancient writings is called 'Easterlings.' (Camden 'Britannia'.) In the course of years the first two letters were dropped." Buck, in Old Plate, p. 19, quotes from an old goldsmiths' manual published in 1677, from a later edition of which the accompanying illustration (*fig.* 2) is taken, in which "the Standard for all Silver Money, and all Silver Works" is said to be "commonly called the *Sterling Allay* (from the *Esterlings* or men that came from the *East*-Country, and were the first Contrivers and makers of that allay)."

[2] Except between 1697 and 1720, when plate was required by English law to contain 11 oz. 10 pwts. of fine silver to 10 pwts. of alloy, the currency standard remained sterling. The higher standard for plate was known as the Britannia standard. See page 28 and note.

tuguese—of varying fineness. It was necessary, therefore, for him first to melt the metal in the *boiling-pans* and refine it until he brought it to the desired standard, testing its quality by rubbing a bit of it on a *touch stone* and comparing the color of the "touch" or mark thus made with that produced by a small piece of silver of known quality.[1] He then poured the molten metal into a *skillet* and when it cooled he obtained a rectangular block of silver, thinner than an ingot, which he proceeded to roll out or hammer out on a *forgin anvil* into a sheet of the required gauge or thickness.

As silver is hammered it becomes denser, harder, and more brittle and will crack unless frequently annealed. The old-time silversmith placed the silver in the heat of a charcoal fire fanned by *bellows* (modern annealing is done by the flame from a blow-pipe), which softened it and made it more malleable. In the process of heating, some of the oxygen in the air united with the copper in the surface of the silver and formed a thin film of copper oxide. The gray or bluish color resulting is generally known as a "fire-skin" and is almost invariably present in old silver which has not been treated in such a way as to destroy it. The blackish spots which are often found on well-worn pieces of early plate are the remnants of the original fire-skin. Buffing, the process by which old silver is sometimes polished nowadays, cuts away so much of the surface that the original appearance is lost.[2]

[1] The illustration (*fig.* 2, 13–15) represents another method of testing the quality of silver, the chemical assay, which is described by Cripps in Old English Plate, p. 14, in Buck, Old Plate, p. 22, etc.

[2] Most modern work is polished by buffing, which removes the fire-skin and gives a white surface as compared with the blacker surface of burnished silver in which the fire-skin has been left. The formation of a fire-skin is frequently prevented in modern manufacture by excluding the air from the object during annealing.

When the old-time silversmith wished to make a piece of hollow-ware, with his *saws* or *shears* he cut from a sheet of silver a circular disk slightly less in diameter than the combined base and height of the object sought. The process of hammering a sheet of silver into a hollow vessel without a seam is known as raising. By this method practically all of the early shapes—beakers, cups, tankards, teapots, etc.—were produced. Suppose, for example, the silversmith intended to make a simple cup like that by Dixwell (*cat. no.* 28, *fig.* 79). He probably first placed a disk of silver of the required diameter over one of the shallow hollows of a wood sinking-block and struck it with a wooden mallet. Leaving a central section reserved for the base of the cup, he struck repeated blows in a continuous spiral toward the perimeter. This process he continued on a *raising anvil*, using a metal *hammer*. Gradually he transformed the silver from a flat disk to a shallow saucer and then to a deeper dish with smaller diameter, until at length he secured the exact form desired. In this process he used *anvils*, *beak-irons*, and *stakes* of various shapes adapted to reach the interior of the vessel. Some of these tools were not permanently fixed in place but when they were needed were firmly secured in position by means of a *vise*.

When the work of raising had been largely completed, the heavy and somewhat uneven marks of the raising hammers were smoothed out over a *planishing teaster*. The base of the cup was leveled over a *bottom stake*. Whenever the silver became hard, the smith annealed it to make it malleable again.

The problem of raising a straight-sided cup is comparatively simple, yet it illustrates the general principles of raising. By this method the Colonial silversmith not only produced objects, such as mugs and tankards, which ta-

pered toward the mouth but pieces of far more intricate design, such as teapots of undulating outline like that by Joseph Edwards, Jr. (*cat. no.* 100, *fig.* 96). Indeed, a skilful craftsman could fashion almost any shape, however involved, by raising, provided he had the necessary tools. In fashioning an object with curved sides, the workman usually hammered it up first with more or less straight sides and then bossed out the curves later by means of hammers and stakes adapted to this purpose.

After the object had been raised, it was frequently strengthened by the addition of mouldings at the lip or base. These were made by drawing a strip of metal through the opening between two dies which were set at a given distance apart. The dies were screwed closer together each time the strip of silver was drawn through until the latter was of the desired thickness and width. Its profile conformed to the pattern of the die. These mouldings made on the *drawing-bench* were then soldered to the object, *boreax* probably being used as a flux. The modern workman using a blow-pipe is able to direct the flame upon the solder as it is applied to the piece and can make a neat joining or seam. The Colonial craftsman, however, was obliged to heat a bit of solder over the *oyl stove*, apply it, and repeat the process and, in consequence, the solder appears thickly and unevenly put on.

The next step was the making of handles, spouts, stems, etc., which were generally either cut from sheet silver and raised to the desired form by means of hammers or were cast. Tankard handles, for example, were usually hollow, flat on the outer surface and rounded on the side nearest the body of the piece. They were made in two strips, the flat outer side and the curved inner side, which were shaped into the desired curve by hammers and then soldered together. The little hole at the tip of the handle was left to

permit the escape of air and does not form a whistle, as sometimes stated. Many of the handles of circular section were raised or cast in two symmetrical parts and soldered together. Probably the customary process of casting was as follows. A *pewter or lead mould* of the desired form was made and from this a wax impression was taken. The wax pattern was then pressed into the moist sand contained in a *casting flask*, and the sand was beaten firmly down and baked. The wax, when heated, melted and ran off (hence the name "lost wax process") and into the cavity molten silver was poured and allowed to cool and harden. The rough surface of the cast was polished up by means of *files* and chasers. Very often, however, impressions left by the sand grains still remain and proclaim the method used.

It was by these general methods that the early silversmith raised his shapes and made and applied the necessary mouldings, handles, spouts, etc. If the object did not require decoration, it was rubbed down with pumice-stone and then polished by means of a *burnisher* which did not cut away any of the surface but rubbed it smooth. The marks of the hammer still faintly remained, giving the personal touch and the slight deviation from exact symmetry which lend so much charm and interest to this early silver. This treatment left the fire-skin, which accounts for the grayer and warmer appearance of old silverwork.

Before considering the various methods of decoration employed by the Colonial artist, it is interesting to compare the early process of raising with the methods used later. Raising is necessarily a slow and arduous task and pieces so made are sure to vary slightly. While this enhances their charm, it does not make possible the rapid production of the many examples of exactly the same pattern which modern demand requires. Accordingly it has

been almost altogether superseded by other processes. During the classic revival in the late eighteenth century it became fashionable to make many objects, such as teapots, sugar-bowls, etc., of sheet silver rolled quite thin, curved into an oval or circular form, seamed, and set upon a flat base. The shapes in themselves, though often dainty, are usually quite formal and severe, and the silver does not have so mellow an appearance as that which has been hammered into shape. In modern workshops the silver is rolled into thin sheets, cut into the required outline, and then is either forced into a simple shape by means of a heavy drop press or is spun. In spinning, a wooden (or metal) block or "chuck" of the desired shape is fastened to a lathe and a disk of sheet silver is tightly pressed against this pattern. With a burnisher or spinning tool the metal is shaped up against the "chuck," as both revolve, until it conforms to the shape of the model. Objects so made have a mechanical smoothness and lack the mellow quality of old silver. Concentric circles left by the burnisher are often faintly marked on the surface of spun silver. The perfect uniformity of such modern work, completed by the mirror-like polish produced by buffing, cannot give it character and quality.

If instead of making an undecorated beaker or bowl, the Colonial silversmith desired to enrich his work with a bit of ornament, there were certain types of decoration which he favored. One of the simplest and most effective forms was repoussé work in which the pattern is beaten or hammered out from the wrong side and appears in relief on the right side. The band of fluting at the base and about the cover of the Winslow chocolate-pot (*cat. no.* 11, *fig.* 72) illustrates a popular and very beautiful decoration used by the seventeenth- and early eighteenth-century New England silversmiths which they had borrowed from

contemporary English silverwork. It is a simple form of embossed or repoussé work. After the object had been raised to the desired shape it was either filled with pitch and the channels beaten in, which would force out the intervening spaces and form the flutes, or the flutes were bossed out from the interior by means of *beak irons* or snarling irons. A beak iron is practically an anvil or stake with a beaked end. Hammering an object over such a beak will force out the surface. A snarling iron is used when the mouth of the object is too small to permit the entrance of a hammer or other large tool. It consists of a long slender rod, one end of which turns downward at right angles to the rod and is fixed in a vice while the other end turns upward at right angles and is furnished with a small knob. When this knob is pressed against the inner surface of the object and the rod is struck near the vice, the rebound from the blow forces the knob against the silver and bosses it out.

Most repoussé work involves a freer design than fluting. The row of erect acanthus leaves at the base of the tankard by Timothy Dwight,[1] or the similar band in the beaker attributed to Shem Drowne (*cat. no.* 3, *fig.* 65), both following contemporary English design, illustrate more elaborate repoussé work.

Frequently such patterns were touched up by more delicate line-work executed on the surface, especially by chasing. To accomplish this, the interior of the object was filled with pitch and the work was executed on the exterior by means of a blunt instrument struck with a mallet which did not cut away any of the surface but beat in a fine groove, making the design by such depressions and punches. The inner surface then frequently shows a

[1] Exhibited at the Museum of Fine Arts, Boston, in 1911, cat. no. 386, pl. 22.

faint trace of the pattern, especially where the punches have been heavy. Chasing was used even more frequently alone than in combination with repoussé work. The effect of flat-chasing is at first glance very similar to that accomplished by engraving but the process is different. In engraving a "graver" with sharp cutting edge was used which actually cut away the surface of the silver, the little channels forming the lines of the design. It was usually done when all other work on the object had been finished. Engraving on silver is exactly like engraving on a copperplate. A good workman will, of course, have a firm, clear, unwavering line. Some of the elaborately executed coats of arms with their mantlings not only proclaim the identity of their original owners but afford convincing proof of their engravers' skill. Many of the New Netherland coats of arms are especially elaborate and are finely done. The Shelley coat on the tankard by Garrett Onclebagh (*cat. no.* 9, *fig.* 68) is a typical example, showing the flowing scrolls and the swags of fruit and flowers which characterize these Dutch mantlings.

Piercing was used in such objects as braziers, casters, and strainers, and most of all in porringer handles. Possibly some of the latter may have been cast; in this case they were finished with files. Most of the designs are extremely simple and might have been executed with the simplest tools.

In addition to repoussé work, chasing, engraving, and piercing—types of surface decoration—there are other types of ornament. One of the simplest forms of applied decoration is cut-card work, in which designs or bands of ornament are cut out of sheet silver and their surface left plain. This was a popular treatment in English plate of the late seventeenth century and was also used to some extent in Colonial silver of the same period and later.

The Winslow chocolate-pot is the best illustration (*cat. no.* 11, *fig.* 72; detail adapted to form head-band on page xvii). The foliate borders so characteristic of the New Netherland tankards and beakers (*e.g.*, the Onclebagh tankard mentioned above) belong to the same general type of decoration but in the latter the surface is not left plain but is stamped with a simple design. The process by which simple moulded bands were fashioned has already been described.

Many of the ornamental finials, thumb-pieces, and handle tips were cast and their surfaces frequently show a roughness or grainy quality, often evident without the aid of a magnifying-glass, which is the result of the impress of the sand-grains. In executing these designs the Colonial silversmiths became the first American sculptors and they developed no little skill and originality. It is possible, of course, that an occasional mould was imported from abroad but it is equally probable that the majority of such moulds were made here by the silversmiths themselves.

Engraving

It was natural that some of the silversmiths should acquire such proficiency in engraving on silver that they turned also to the very similar art of copper-plate engraving. The plates for the paper money issued by the Massachusetts General Court in 1690, the first paper currency in America, were engraved by John Cony.[1] Some years later, in 1709–13, Jeremiah Dummer was printing the first Connecticut paper money from plates which in all proba-

[1] An example of these bills is preserved by the Massachusetts Historical Society and is illustrated by Bigelow in Historic Silver of the Colonies, p. 85. He there states that the irregular upper margin of this bill "exemplifies the term 'indenture'—commonly used in legal documents when it was the custom to fold the paper or parchment upon which they were engrossed. It was then cut or indented as a sure means of identification—the two parts fitting together and furnishing the proof of the identity of the two copies."

bility he had engraved.[1] Amos Doolittle of Connecticut learned the trade of silversmithing but later took up various forms of engraving, such as the making of book-plates, maps, charts, portraits, views, and blocks for printing on calico. Jacob Hurd was a distinguished silversmith but his son, though trained to the same trade, became far more famous as an engraver. In the same manner did Paul Revere, the most renowned of all these silversmith-engravers, make the simple transition from the work of the silversmith to that of the copper-plate engraver. An example of his skill is included in the Clearwater Collection in the engraved receipt issued by the Massachusetts State Treasurer.[2] His patriotism spurred him to engrave a

[1]Curtis, Early Silver of Connecticut and its Makers, p. 29: "Journals of the Council for 1710 show transactions with Dummer relating to this currency, and in 1712 Governor Saltonstall laid before the Council Board the bill of Jeremiah Dummer for printing 6,550 sheets of this paper currency."

[2]This receipt has a floral scroll border. In the upper left-hand corner appears a seal: a "united" rattlesnake (symbolizing the Colonies united against England and superseding the earlier emblem of the disjointed rattlesnake with its legend "join or die") forming the marginal ring within which is the figure of a man holding a sword in his right hand and in his left a scroll with the legend INDEPENDENCE; marginal legends ENSE PETIT PLACIDAM SUB LIBERTATE QUIETEM. The receipt reads:

State of Massachusetts Bay

No: 2774 £10.16 Dec. 1st 1777

Received of Abijah Livermoor
the sum of Ten pounds, 16 s
for the Use and Service of the STATE of Massachusetts-Bay, and in Behalf of said STATE, I do hereby promise and oblige myself and Successors in the Office of Treasurer, to repay to the said
Abijah Livermoor
or Bearer, by the first Day of March, A.D. 1781, the aforesaid
Sum of Ten pounds sixteen shillings
with Interest Annually, at Six per Cent. per Annum.

J. Scollay
Eze Price
I. Boyer

Witness my Hand.
H. Gardner, Treasurer.

(Number of note, name of holder, amount, and date added in long hand.)

series of political cartoons in which he mercilessly exposed the injustice of the British policy toward the Colonies just previous to the Revolution. Splendid book-plates and other prints further attest his skill. Along somewhat similar lines his ability was turned to the carving of the wood frames for many of Copley's portraits. Among the early New York silversmiths Charles Le Roux, official silversmith of the city, made the stamps or plates for the bills of credit issued in 1734 and 1737.

Besides these men who were both silversmiths and engravers there were many others who did not profess to be the former but who advertised, like John Hutt of New York, "engraver in general and copper-plate printer," that they would engrave "all sorts of Coats of Arms, Crests, Seals and Cyphers, Shop Bills, Bills of Exchange, Bills of Lading, Bills of Parcels, Card Plates, Architecture Maps, Portraits, Frontispieces, Arms painted on vellum, Door Plates, Compliment Cards, Spoons and all sorts of Plate marked and cyphered, Dog Collars, Stamps, etc. etc." Beyond a doubt many a coat of arms, inscription, or bit of decoration on these old pieces of silver was added long after the original silversmith had done his work. The statement, "Ladies may have their tea-table plate engraved in the most elegant manner and in the newest fashion, resembling the flat chasing," in the advertisement of Peter Maverick of New York in 1786, suggests that much old plate was made à la mode by these later engravers.

In this connection it is also worthy of note that there seems to have been a considerable demand for the engraving of coats of arms, crests, etc. "To obviate the necessity gentlemen are frequently under in this country of sending to Europe for their family coats of arms, which is attended with considerable expence and trouble the sub-

scriber [Thomas Reynolds of London, Dublin, and later of Philadelphia, who advertises in 1786] has been induced to provide himself, at much cost and pains with a curious collection of books of heraldry, etc. containing upwards of seventy thousand coats of arms: he therefore proposes to furnish those who may be pleased to apply to him, with their arms truly blazoned, at two dollars each. The subscriber intends registering the names, places of residence, etc. of every person applying to him for his arms, together with the arms which shall appear to belong to such persons, in a book that will be provided for that purpose, which shall be deposited in the library of this city, as public property. Gentlemen already in possession of their arms, may have them registered on paying one dollar. If the arms required should not be found nothing will be demanded for the search." While in the majority of cases arms so discovered may have been rightly borne, it seems probable that in some instances desire for arms and the lack of adequate records here in America may have combined in creating a nobility with no more royal grant than that of the engraver who furnished them.

Marks

In those countries of Europe where large quantities of plate were produced, where there were powerful guilds to protect the interests of the trade and centralized governments to supervise all industrial art, it was natural that elaborate systems of marking and registering plate should have been evolved to prevent counterfeiting and to keep up the standard of metal used. The bulk of English plate made from the fourteenth century on and much of the plate of Holland, Germany, France, etc., was hall-marked, that is, it was stamped at the Goldsmiths' Hall in the district of its manufacture with certain marks which guaranteed its quality and lawful manufacture. A piece of London silver of the time of Charles II, for example,

would bear four marks: (1) the leopard's head crowned, the London stamp denoting standard quality; (2) the lion passant, denoting government assay; (3) a date-letter, indicating the year in which it was made and entered at the Hall; (4) a maker's mark, generally his initials.

In smaller towns in England where there were fewer regulations governing the stamping of plate, frequently only the maker's mark or the maker's mark and a single town mark were employed. Examples of such provincial English work bearing only a maker's mark or examples in which the town mark has been erased by some unscrupulous person have sometimes been wrongly attributed to American silversmiths and special care should be taken to avoid such error.

With contemporary English customs the colonists were familiar, but as America was a new country, a series of separate colonies, and as there were no powerful trade guilds, only the simplest system of marking silver was followed. Until the early nineteenth century the only official stamp was the maker's mark, which was the sole assurance that the silver used was of the proper quality. There was no mark to indicate the place or date of manufacture except as the maker's identity indicated the period and probable locality in which he worked. The seventeenth-century Colonial maker's mark was usually in the form of his initials, often combined with a device or emblem,[1] enclosed within a shield, trefoil, heart, or other

[1] In early times most shops in England and on the Continent had signs bearing, instead of the written name of their owner which few people could have read, an emblem or symbol by which the shop came to be known. "It is therefore not improbable," according to Macquoid (in The Plate Collector's Guide, p. 6), "that the goldsmiths, in some cases, took for their mark the sign of their shop." For a time emblems were almost exclusively used in these makers' marks, later the initials were added, and eventually the latter were used alone. The early Colonial marks reflect these customs. See also Buck, Old Plate, p. 33.

reserve. The device was sometimes taken from the silversmith's coat of arms as, for example, the cat adopted by Andrew Tyler, or was in punning allusion to his name, as in the case of the cony used by John Cony. A few smiths affected the use of the crown in their marks, which in English silver generally indicated royal patronage or recognized excellence of craftsmanship. It became customary in the early eighteenth century to stamp silver with the maker's surname, often with the initial of the first name or the name in full, while sometimes on lesser parts such as covers and usually on small objects such as spoons a smaller mark enclosing the maker's initials was used. Silversmiths of the late eighteenth and of the nineteenth century, especially those of New York, frequently added the name of the town of manufacture and in some cases indicated the quality of the silver by the addition of the letter D or C, presumably for Dollar or Coin. In the early nineteenth century the word Coin was sometimes stamped on plate[1] and after about 1865 Sterling was used to mark quality. Pseudo hall-marks, in imitation of the official marks on English plate, were affected by some workmen.

The first state law requiring a quality stamp on silver was the Maryland act of 1814 which fixed the standard for Baltimore plate as eleven ounces of fine silver to every pound Troy (917 fine) and required that all objects be assayed by the assay officer and stamped by him as well as by the maker.[2] For some years after the passage of this act Baltimore plate generally bore several stamps: a town mark, the arms of Baltimore; a date-letter; the as-

[1]Curtis, Early Silver of Connecticut and its Makers, p. 20: "When the United States Mint was established in 1792, the standard of silver coinage was fixed at .8924 fine. In 1837 the standard was raised to .900 fine. Therefore, 'Coin' stamped on plate does not indicate .925 or 'Sterling' fine."

[2]Buck, Old Plate, pp. 37ff. quotes extracts from the Maryland law.

sayer's punch; the maker's mark. The law was afterward modified. Laws passed later in various states agree in requiring silver marked Coin to be 900 parts fine to every 1000 parts, and that marked Sterling to be 925 parts fine.

Colonial Silver a Reflection of Colonial Life

The examples of Colonial silver in the Clearwater Collection claim our attention for a multiplicity of reasons. They represent one of the earliest and finest of Colonial arts, of which we have just cause to be proud. Their makers were men worthy of high respect for their craftsmanship and no less deserving of admiration for their part in the great events of their time, for their statesmanship, patriotism, enterprise, and piety. In numerous instances the owners of these storied pieces were great and distinguished folk, and in a few cases we can hazard a guess as to the notable occasions upon which a particular tankard or alms-basin was used. As a group they reveal many of the social and religious customs of the time, recall many stirring events, and vividly picture for us the life of Colonial days.

A group of early American silver at once arouses curiosity because it comprises so many objects rarely or never used today. Porringers are occasionally given to children but they do not hang in a glittering row along the chimney shelf as they did two hundred and fifty years ago when tea and coffee were almost unknown and when a porringer proved a most useful dish for broth or porridge or berries and milk. The early teapots and coffee-pots were necessarily small because these beverages when first introduced were great luxuries and were served in small quantities when served at all.

Mugs, tankards, caudle-cups, beakers all proclaim the fact that our forefathers not only celebrated such joyful events as births, christenings, and marriages with brimming bowls but observed similar customs at funerals.

Taverns and tankards were well-nigh synonymous. That no conscientious scruples were felt is proved by the fact that many of these domestic cups were afterward presented to the churches to serve in the communion service. Indeed, it is due to these very customs that there is preserved for us today so much of the early plate. And this brings to our attention the piety and careful attendance upon religious worship which marked these early colonists.

Many of these pieces are also rich in historical associations. The handsome tankard by Onclebagh of New York was made probably shortly after 1700 and the tradition is that it was presented to Captain Giles Shelley, a noted sea captain and merchant of that city, by the men who had financed his voyage to Madagascar in 1698. It was upon his return to New York after this trip that Shelley was arrested on a charge of complicity with Captain Kidd. The old accounts tell us that buccaneers in their bright and motley costumes paraded the streets of New York in those days in a daring fashion and doubtless many a merchant of the city handled goods plundered on the Spanish main. One cannot but wonder whether some of the silver of which the Onclebagh and other tankards were wrought may not have been the plunder of our Colonial buccaneers.

The Hull and Sanderson coins recall the legend (for history does not confirm the details) that when John Hull's daughter married Samuel Sewall, the prosperous father gave his daughter away with a dowry of pine-tree shillings, the lass sitting in one side of the scale and balancing a pile of silver coin in the other.

The tankard by Samuel Vernon undoubtedly figured in the reception tendered Washington and Lafayette at the Vernon house in Newport and recalls the brilliant company that moved in that town in the days when the French fleet rode at anchor in the harbor.

Other pieces are likewise linked with Revolutionary history. When the British were threatening the destruction of Kingston, New York, the inhabitants sought to save some of their household treasures. The tumbler made by Goelet owes its preservation to the forethought which prompted its owner to hide the family silver at the bottom of the well from which it was later dug up when the enemy had departed. A different fate befell the coffee-pot made by Pygan Adams of New London for one of his fellow-townsmen. Curiously enough, this coffee-pot, stolen by a British officer and taken to London, was brought back to this country about a century and a quarter later.

Some of these stories we can discover, others seem lost to us forever. Yet the silver will always beckon; for who knows when some little clue, some quaint old chronicle, some brief but conclusive fragment of evidence may make it yield up its own bit of history or romance.

EVOLUTION OF SOME OF THE PRINCIPAL FORMS

Each chronological division of the catalogue is preceded by a note which describes the general styles dominant in that period; but the story of American silver may be told from another point of view, by tracing the successive changes in style as they are set forth in one particular object, a story which is to be told under the heading of this chapter. Among the many objects made by the Colonial silversmith, only the more important or those which are most fully illustrated by the Clearwater Collection will be described here.

It is perhaps a far cry from a drinking-horn used by our Anglo-Saxon ancestors to a tankard made by Paul Revere, and yet such a line of American ancestry might reasonably

be traced. The pedigree of porringers, of caudle-cups or spoons might likewise be followed back to their European prototypes of centuries ago. If elaborated at all, the story would include much concerning the history, economic conditions, social and religious customs of all the years between. It could not be told without emphasizing the important results of the Reformation, for example. The Protestants in their desire to banish everything pertaining to Catholicism destroyed much of the ancient ecclesiastical plate, and when they sought to furnish their own churches turned to many of the objects in domestic use. These they either took directly into church service or used as models for the new church silver. This departure from the established forms resulted in greater variety of contour and the adoption of new elements of design. It is, however, with the later effects of these early changes that the student of Colonial silver has to deal. How the Reformation affected Dutch silver as compared with the changes it wrought upon English plate is of interest because later in New England different customs prevailed from those which existed in New Amsterdam.

In a brief essay it is impossible to do more than trace the main lines of descent, yet it must be borne in mind that many lesser influences enter in to modify shapes or vary their ornamentation. The first objects to be discussed—the beaker, the tankard, and the mug—have been grouped because in their most common form, that with straight, tapering sides, they probably spring from a common ancestor, the early drinking-horn. The simple cup of horn, popular for a long period, gradually gave place to cups made of metal. The transition was natural. Desire for greater convenience than was afforded by this rather cumbersome vessel probably prompted some early craftsman to cut a section of horn and by mounting the narrower

end with a metal base and further strengthening it with encircling bands of metal he had evolved a beaker. When he reversed the section of horn and mounted the larger

DUTCH OR FLEMISH BEAKER
ABOUT 1700
FIG. 3

end with metal base and added a handle, he had produced the immediate forerunner of the tankard, for from the vessel of horn strengthened by metal it was but a short step to the object of similar form made wholly of metal. An elongated tankard produced the common style of flagon

while a small tankard without a cover became known as a mug.

But evolution does not proceed along such simple lines. There are always interacting influences. Many flagons, tankards, and mugs are made with bulbous sides which could not have been derived from the drinking-horn but probably were developed from pottery shapes. One of the more obvious influences, for example, was that of the German stoneware or salt-glaze jugs, so popular in England in the sixteenth century, upon mugs and tankards of slightly later date. Here again, the pottery jug had been mounted with silver or gold, and it was a natural step to make a similar object entirely of metal. Vessels of glass, leather, and wood also had their share in determining silver forms. While these developments had taken place before the future colonists packed in their chests and brought to America pieces of English and Dutch plate which soon set the fashions for Colonial silver, yet it is only by a review of the early history of each object that its development in America can be understood.

Beakers

The term beaker was probably derived from an old English word of German origin meaning a wide-mouthed drinking-vessel. The shape was in all likelihood evolved from a section of a drinking-horn, the smaller end of which had been fitted with horn or metal base.[1] In time the whole vessel was made of metal and upon its enrichment many a medieval goldsmith lavished his skill.

Continental Prototypes

As a domestic vessel the beaker was used from medieval times. It was popular in Germany from the sixteenth to the eighteenth century, many of the seventeenth-century

[1] Jackson, p. 682. In this catalogue the term beaker has been limited to a vessel with practically straight sides which taper toward the base and which has no handle, cover, or foot.

examples having embossed decoration.[1] It was even more widely used in Holland where, after the Reformation, it superseded the chalice as a sacramental cup. While many of the domestic beakers were small, a type apparently much favored for communion (*fig.* 3) was tall and taper-

NEW NETHERLAND BEAKER
JACOB BOELEN
FIG. 4

ing, the base generally with a heavy torus moulding, surmounted by a band of incised or stamped ornament (lozenge, cross, etc.), by a spiral wire, and sometimes by a cut-out border of foliate design.[2] Another style of base,

[1] A German beaker of this type, made in Hamburg about 1700 and given to the Old South Church in Boston in 1713, is illustrated by E. A. Jones in Old Silver of American Churches, pl. XXIV, and by F. H. Bigelow in Historic Silver, p. 61.

[2] The beaker shown in *figure* 3 was given by Colonel Robert Quarry to St. Mary's Church, Burlington, N. J., in 1711. Another beaker with a foliate base border was exhibited at Leeuwarden, Holland, in 1902, and is published in the catalogue, "Friesch genootschap van geschied- oud-

also found on numerous German and Flemish pieces, has a convex rim stamped with ovolo pattern (*cf. fig.* 6). A border of interlacing strap-work and foliate scrolls engraved below the lip was the most characteristic decoration and, wherever found, probably indicates Dutch influence. Symbolic figures in medallions are equally typical but were rarely copied elsewhere except by the silversmiths of Cologne and New Netherland (*fig.* 4).[1] The simple border

ENGRAVED DESIGN
H. PICART, FRENCH, 1618
FIG. 5

incised on a beaker (probably Scandinavian) in the Clearwater Collection has been adapted to form the head-band on page 3.

The publication and wide distribution of goldsmiths'

heid- en taalkunde-Museum. Antiek nederlandsch goud- en zilversmidswerk . . . opname van W. A. Slager," 1902. See also pages civ ff. of the present catalogue for discussion and illustration of the use of such borders on New Netherland tankards.

[1]Numerous Dutch and one Cologne beaker brought to America and given to churches are described and illustrated by Jones, *id.*, pls. II, XII, XXII, CXI, etc.

designs was made possible by the discovery of printing. Certain goldsmiths, such as the Hopfer family of Augsburg, though clever craftsmen, became far more famous because their printed patterns inspired so many other less imaginative but no less dextrous craftsmen. A French artist, H. Picart, in 1618 engraved a series of twelve designs for the use of goldsmiths and jewelers. A series of

NEW ENGLAND BEAKER SHOWING DUTCH INFLUENCE
HULL AND SANDERSON
FIG. 6

these engravings is now in the Metropolitan Museum and *figure* 5 reproduces one design. It was to just such patterns that the contemporary goldsmith turned for inspiration, as comparison with actual silverwork of the time will prove.[1]

[1]Further references to these engraved designs are noted on page lvi. See also engraved designs for beakers in Guilmard, Les Maitres Ornemanistes, 1880, pl. 172, the upper one of which was reproduced in the Metropolitan Museum Bulletin, 13:38.

In the second half of the sixteenth and the early seventeenth century Dutch traders probably imported the beaker into northeastern Scotland where at first, as in Holland, it was used as a domestic cup and came later into sacramental use. The engraved strap-work and scrolls and the ovolo design on the base were copied from the Dutch models, this type persisting even into the eighteenth century. Most of the examples originated in the vicinity of Aberdeen.

NEW ENGLAND BEAKER
MOODY RUSSELL
FIG. 7 · CAT. NO. 41

In England, as in Scotland, the Dutch type of beaker was more or less confined to the locality most closely in touch with the Low Countries—in this case, the vicinity of Norwich—and was used to some extent among Nonconformist congregations for the communion.[1] Of the more common English types there may be noted first the small low beaker, generally with reeded base, which came into fashion in the reign of Charles I. This frequently had an engraved band at the top and later was decorated with repoussé designs and in the time of William and Mary with spiral fluting.[2] Plain beakers with moulded bases were made in the seventeenth and early eighteenth centuries.[3] But few examples of these styles exist, as the beaker was never widely popular in England; after the mid-

[1] Examples of this type of English beaker are illustrated in Gardner, Old Silver-Work, pl. XLVI (London, 1612); Macquoid, Plate Collector's Guide, no. 30; Hayden, Chats on Old Silver, p. 121.

[2] Hayden, *id.*, p. 121, illustrates Charles I and Charles II styles; Macquoid, *id.*, nos. 31–32, beakers with floral repoussé and fluted decoration.

[3] For illustrations, see Jones, Old Plate of the Cambridge Colleges, pl. LXXIII, p. 66.

seventeenth century it was gradually displaced by the tankard, and many of the old pieces were melted down when fashions changed. The tall ornamental embossed beakers were probably not copied in the Colonies, as objects here were designed primarily for use, either domestic or sacramental.

Colonial Beakers: Seventeenth Century

Of seventeenth-century Colonial beakers it is important to distinguish between those made in New Netherland directly after Dutch models and those of New England which followed chiefly English fashions. In the first place, the beaker was probably the only form of communion cup used in New Netherland churches, while in New England a miscellaneous group of standing-cups, beakers, caudle-cups, and tankards was used for this service.[1] This was, of course, partly due to the fact that in New England there was a wider variety of drinking-cups in domestic use. In the second place, the forms are quite different. The New Netherland beakers, like their Dutch models already described, form a distinct type and practically all examples conform to this style. They are tall,

BEAKER
DAVID MOSELEY
FIG. 8 CAT. NO. 271

[1] "The large number of beakers, as well as cups and other vessels, in the New England churches is accounted for by the fact that as in the Nonconformist bodies in England the intervention of a priest or minister in the administration of the Sacrament was deemed unnecessary. Several cups were handed round at the Communion service. The following extract from an English Nonconformist minute-book of the eighteenth century clearly explains the distinction: 'The administration of the ordinance of the Lord's Supper did not exclusively belong to the pastor of a church, but might and should be attended by a society of Christians, though deprived of that office-bearer.'" (Jones, Old Silver of American Churches, p. xxvii f.)

averaging about seven inches in height, considerably taller than those characteristic of New England. The base is almost invariably strengthened by a heavy torus moulding with reeding, spiral wire, or cut foliate border above. A rare example, belonging to St. Anne's Parish, Middletown, Delaware, has a cut-leaf border above the moulding at the base. The typical decoration around the lip, as in the Dutch prototypes, consists of engraved strap-work and foliate scrolls, often with symbolic figures in medallions (*fig.* 4).[1]

In *figure* 6 is shown an example of a very rare New England style of beaker which resembles those New Netherland beakers just described because it, too, was influenced by Dutch styles, but in this instance the Dutch influence probably came through the medium of English silver. Hull and Sanderson in making this piece may have actually had as their model an English beaker of the type of about 1550-1630 which had been brought to America and which may long since have perished.[2] That they were copying an English adaptation of a Dutch style rather than copying an imported Dutch beaker is almost certain, as they took the ovolo type of base which was favored in England instead of those other forms which are more typically Dutch.[3] The beaker is, of course, quite tall (height, 6 inches) and has the characteristic border of strap-work and foliation. It belongs to the Congregational Church of Marblehead, Massachusetts, and is described by Mr. Jones in Old Silver of American Churches.

[1] Belonging to the New Utrecht Reformed Church, Brooklyn, New York. Other examples are shown in Jones, *id.*, pls. VII, II; New York, M.M.A., 1911, cat. nos. 22, 23, 25, 26, 66, 84, etc.

[2] An English example of 1606 (illustrated in Hayden, Chats on Old Silver, p. 121), though probably never brought to America, is strikingly like the Hull and Sanderson beaker, especially in the engraved scroll ornament.

[3] Jackson in his History of English Plate illustrates English flagons with the ovolo style of base: fig. 508, London, 1609; fig. 509, London, 1608.

STYLE OF ABOUT 1660 TO 1700
R W, LEEDS, ABOUT 1680 (POSSIBLY
ROBERT WILLIAMSON)
FIG. 9

STYLE OF THE FIRST HALF OF THE EIGHTEENTH
CENTURY
FRAS SPILSBURY, LONDON, 1731
FIG. 10

ENGLISH TANKARDS

The typical seventeenth-century New England beaker, on the other hand, is broad and low and without doubt followed a seventeenth-century English prototype. While a large number of the English examples of this shape have a moulded base, most of the Colonial pieces are flat-bottomed without the addition of a moulding. The majority are plain.[1] A few are decorated with a broad band of

BULBOUS TANKARD
W F, LONDON, 1765
FIG. 11

granulation like that occasionally found on standing-cups of the period.[2] This is a seventeenth-century German and

[1] Illustrations may be found in Jones, *id.*, pls. XX, LIII; in Boston Museum catalogue, 1906, pl. 12, no. 109; in Boston catalogue of 1911, pl. 7, nos. 252, 259; pl. 19, no. 581; pl. 20, nos. 672-675; pl. 36, no. 1006; and in Bigelow, *id.*, fig. 21.

[2] Jones illustrates five of Colonial workmanship, pls. LIII, XI, and CXXVII (Hull and Sanderson and Dummer). He also illustrates an English standing-cup with granulation, pl. X, doubtless a model for the Colonial pieces. The Colonial examples are also illustrated in the Boston Museum catalogue, 1911, pl. 10, no. 358; pl. 19, nos. 580, 582–583, 591; and in Bigelow, *id.*, fig. 20. Judge Clearwater has lent to the Metropolitan Museum a German beaker with granulated band.

SEVENTEENTH CENTURY STYLE
WILLIAM ROUSE
FIG. 12

EIGHTEENTH CENTURY STYLE
JOHN CONY
FIG. 13 CAT. NO. 23

NEW ENGLAND TANKARDS

Scandinavian style, found to some extent in Holland, and occasionally in English beakers and standing-cups of the Stuart period. New England beakers of this shape with incised or embossed designs are likewise rare. *Figure* 65 on page 14 is an unusual example and shows the embossed surbase of acanthus leaves which, together with its size, marks the piece as of late seventeenth- or early eighteenth-century workmanship. The moulded base is in general, however, more typical of later styles.

Later Styles

In the eighteenth century when the vogue for the strapwork decoration had passed, the earlier Dutch influences were still felt in New York in such pieces as the tall and superbly proportioned beaker made by Adrian Bancker (*fig.* 90). In New England, on the other hand, a new fashion gradually came in and in place of the low, flat-bottomed beaker already described as typical of the seventeenth century, there was a taller and more slender form with applied moulding at the base which from the late seventeenth century on was extremely popular; indeed, the majority of Colonial beakers still in existence seem to be of this type (*figs.* 7 and 83). The examples are usually plain and vary considerably in point of height. They were undoubtedly a development of the English late seventeenth- and early eighteenth-century style, though the beaker became much more popular in New England than it was in the mother country.

In the second half of the eighteenth century and later, flat-bottomed, straight-sided beakers again appeared but they are more slender and sophisticated than the earlier types and are generally plain (*fig.* 118). In the later part of the century there is to be found the beaker with slightly bulbous sides and flat bottom (*fig.* 8) which is probably a development of a French style. Most of the beakers with straight sides and moulded bands at base and lip (*fig.* 135)

date from the late eighteenth and the first half of the nineteenth century.

Tankards

The term tankard "may be derived from tank, a vessel, or the Dutch for 'tin quart'"[1] and is generally used to indicate a large drinking-vessel with tapering or bulbous sides, handle, and hinged lid. Smaller vessels of similar shape

BULBOUS TANKARD
J. G. LANSING
FIG. 14 CAT. NO. 118

but without covers are called mugs. Elongated tankards are commonly known as flagons and generally served as sacramental vessels.

Europea Tankard

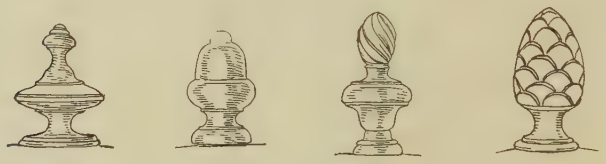
The typical Continental tankard of the seventeenth century was rather small, with domed lid, finial, and elaborate handle, and almost invariably was richly decorated. Colonial silversmiths may have copied some of these details but they did not adopt the general style.

The earliest type of English tankard to serve as a model

[1] Gardner, Old Silver-Work, p. 17.

English Prototypes

for the American silversmiths was that with broad, cylindrical body, flat top usually in two stages, heavy scroll handle, and moulded base (*fig.* 9). This style lasted from the Restoration to the time of Queen Anne when it was gradually superseded by a tankard of rather more slender form with domed lid and moulded band around the body placed about one third of the way up from the base,[1] a type which was very generally used throughout the first half of the eighteenth century (*fig.* 10). The tankard with bulbous body was a later style, common in the second half



NEW ENGLAND FINIALS

JOHN BURT, D T, JOHN HANCOCK, AND PAUL REVERE, JR.

FIG. 15 CAT. NOS. 20, 156, 111, 137

of the century (*fig.* 11).[2] Barrel-shaped tankards were a fashion of the late eighteenth and early nineteenth century.

Colonial Types

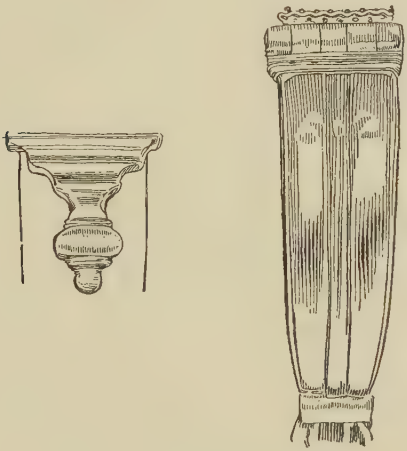
With the exception of New Netherland tankards, which will be described in detail later, Colonial tankards followed these English prototypes. Seventeenth-century examples were broad, flat-topped, and generally comparatively low (*fig.* 12). The heavy handle was often strengthened by a long body-drop. These flat-topped tankards did not wholly pass out of fashion until about 1730[3] but they began to yield place about 1710 to the newer style with domed lid. Shortly afterward it became customary to ornament

[1] Frequently termed a "mid-band" though usually not placed midway between base and lip.

[2] Jackson, in his History of English Plate, 2:770, briefly reviews and illustrates these types. See also numerous examples on exhibition at the Metropolitan Museum.

[3] See also foot-note on page 30.

the lid with a finial and to add a moulded band around the body. This was the most popular eighteenth-century form (*fig.* 13). The later examples were generally more slender and were surmounted by a higher dome (*figs.* 100 and 106). The later eighteenth-century form with bulbous sides, flaring moulded foot, and double-scroll handle was followed to some extent in America, *figure* 14



TANKARD HANDLE DROPS
D T (CAT. NO. 156) AND JOHN DIXWELL
FIG. 16

showing a New York example made by Lansing. Barrel-shaped tankards of the late eighteenth and early nineteenth century are comparatively rare.[1]

Decorative Features

The tankards of New Netherland developed certain features not found elsewhere and these will be discussed in a separate section. Colonial tankards as a group, however, have characteristic details which well merit study. In almost all examples the body is plain. An occasional

[1] See Jones, Old Silver of American Churches, pl. LII, or Bigelow, Historic Silver, p. 144.

seventeenth-century New England piece has a surbase of erect acanthus leaves,[1] a fashion first used in England about the middle of Charles II's reign, or a band of spiral fluting following late seventeenth-century English styles. Fluting was frequently employed in the decoration of the lid of late seventeenth- and early eighteenth-century tankards.[2]

Especially characteristic of the New England tankards of the eighteenth century are the moulded finials which show analogies to contemporary furniture, especially finials on highboys and desks with cabinet tops. English tankards rarely have finials and those found on Continental pieces are usually more elaborately executed. The earlier New England finials are simply turned while later examples become more definitely ornamental. The principal styles are illustrated in *figure* 15. The last of the series represents the pine cone, an emblem frequently employed in Colonial art.

Another bit of ornament suggestive of contemporary furniture is the moulded drop so frequently found on eighteenth-century tankards, especially those of New England (*fig.* 16, left). Many chests and cupboards made about 1700 were ornamented with applied moulded drops in strikingly similar forms. The cabinet-makers in their turn had borrowed the moulded drop from Elizabethan architecture. In certain of the earlier New England tankards the handle is overlaid with a grooved or ribbed plate terminating in a ring or loop (*fig.* 16). The reason for the addition of this latter feature is not yet clear. This

[1] A tankard of this style made by Timothy Dwight, 1654–1691, of Boston, was exhibited at the Museum of Fine Arts, Boston, in 1911, cat. no. 386, pl. 22; illustrated also in Bigelow, *id.*, p. 131.

[2] See Jones, *id.*, pls. XLII and CXVII, for examples by Cony and Dummer.

device was employed by Dummer, Winslow, Vernon, and Dixwell, but apparently was limited to New England tankards made about 1710. No English or European prototype has been noted.

As in English tankards, the most common thumb-piece is scrolled, varying from the early spiral forms[1] to later examples such as that shown in *figure* 17. A seventeenth-century English style is followed in the double-cupped thumb-piece on a Dummer tankard.[2] A tankard by Timothy Dwight, a Boston silversmith of the seventeenth century, has a lion thumb-piece, an English fashion very

TANKARD THUMB-PIECES
NICHOLAS ROOSEVELT (CAT. NO. 143), EDWARD WINSLOW, AND SAMUEL VERNON
FIG. 17

rarely copied in America.[3] Comparable to this but apparently peculiar to New England silversmiths is the use of the eagle as a thumb-piece (*fig.* 17) and the dolphin and mask (*fig.* 17) though two dolphins addorsed are found on some English tankards of the Charles II period. The dolphin and mask ornament was used by a small number of New England smiths—Winslow, Dixwell, Hurst, Hiller, Millner, and Vernon. The dolphins symbolize power, the mask gaiety. A Colonial example of the later eighteenth-century English form of open interlace appears in *figure* 14.

[1] Jones, *id.*, pl. XLII, XXXVII; Boston, M.F.A., 1906, pl. VI, no. 62; 1911, pl. 7.

[2] Jones, *id.*, pl. CXXX, shows an English example of 1674–75, brought to New England, and pl. XLVIII shows a Colonial example by Dummer.

[3] Boston, M.F.A., 1911, pl. 22, no. 386.

Many Colonial tankard handles terminate in a plain oval disk or boss. Others are ornamented with variously shaped shields, a late example being shown in *figure* 18. These styles are typically English. A few rare American examples have a coin applied.[1] The most interesting ornament and one which was more or less peculiar to Colonial silversmiths is the head or mask, especially the

TANKARD HANDLE TIPS

(LEFT TO RIGHT) ANDREW UNDERHILL, EDWARD WINSLOW, WILLIAM VILANT, JOHN CONY, JOHN BURT, AND SAMUEL CASEY

FIG. 18 CAT. NOS. 158, 50, 48, 23, 20, 86

cherub head.[2] The cherub head is a familiar design in all European art, probably developed first in Italy but widely used elsewhere. Probably some Continental

[1] *Id.*, pl. 15, no. 213, tankard by Cobb with Spanish coin in handle; pl. 16, no. 548, tankard by Hanners with Queen Anne shilling.

[2] Jones, *id.*, p. xli, states that "the only old English vessels, known to the author, with handles terminating in cherubs' faces, are two communion flagons of about the date 1660, which originally belonged to the Dutch or German chapel royal, St. James's palace, now known as Marlborough house chapel," and which "were probably copied from some such Dutch flagon of about 1675 as that in the chapel of Corpus Christi college, Cambridge, which was given by William Stanley, master of the college (1693–1698) and previously chaplain to the princess of Orange, who was afterwards queen Mary II of England."

silversmith adapted it as a handle ornament but apparently its use on European tankards is extremely rare. In the Colonies, however, it was widely employed. The tail-piece on page clix is drawn from such a handle tip and *figure* 18 illustrates other characteristic heads and masks. The last of the series, the grotesque used by Casey, was also used by William Homes, Sr., and Jacob Hurd.

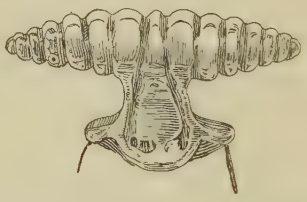
TYPICAL NEW NETHERLAND TANKARD
GARRETT ONCLEBAGH
FIG. 19 CAT. NO. 9

New Netherland Tankards

The tankards of New Netherland form a very interesting and well-defined group, to be distinguished partly by their imposing proportions and partly by certain decorative details. Their European prototype is difficult to discover, for tankards apparently were not made in Holland and contemporary European examples were usually small and richly decorated. The form most like that used by the New Netherland silversmiths was the English tankard of the Restoration period which was broad, flat-topped, and

plain. The New Netherland examples, however, are as a rule much larger and have a heavier, more massive appearance, a quality which characterizes all New Netherland silver. Illustrations do not adequately show this difference but it is manifest in the actual pieces. With the exception of the bulbous form made in the second half of the eighteenth century (*fig.* 14) practically all tankards made by New York silversmiths conform to this cylindrical, flat-topped type. That by Onclebagh (*fig.* 19) is a splendid example and exhibits many of the characteristic features.

The details of ornament merit study, as they almost



NEW NETHERLAND CORKSCREW THUMB-PIECE
GARRETT ONCLEBAGH
FIG. 20 CAT. NO. 9

invariably distinguish the tankards of New Netherland and in several instances their origin from Dutch design may be directly traced. The so-called corkscrew thumb-piece (*fig.* 20) occurs on almost every example. No instance of its use on a New England piece has been noted but similar thumb-pieces have been found in a few English seventeenth-century tankards. Some of the later New York examples dating from the mid-eighteenth century are furnished with scrolled or interlaced ornaments (*figs.* 17 and 14) which indicate English influence.

Below the hinge on the heavy scroll handle there is frequently placed a narrow plate with incised design (*fig.*19) more or less Dutch in feeling. A long beaded drop or rat-

tail on the handle (*fig.* 21; *cf. fig.* 26) is not confined to New Netherland tankards but is more commonly found on them than on those of England or New England.[1] Many European pieces, especially German and Danish, show this feature. *Figure* 21 also shows an applied design of cherub's head and garlands, reflecting European ornament,

NEW YORK HANDLE ORNAMENTS
GEORGE FIELDING (CAT. NO. 32) P V B
FIG. 21

though in its adaptation as a handle ornament it was more or less peculiar to New Netherland.[2] The greatest of New Netherland silversmiths, Peter Van Dyck, made quite extensive use of such embossed designs on his tankard handles.

The use of the cherub's head as a tip ornament was followed in New Netherland as well as in New England, *figure* 22 showing an excellent example. Of similar sort is

[1] Similar ornaments on New England tankards are to be found in the piece by Timothy Dwight previously mentioned (note 1, page xcviii) and in a tankard by Dummer.

[2] Compare the embossed handle on a tankard by Henry Hurst (1665–1717) of Boston, pl. 22, no. 684, of the Boston Museum catalogue, 1911.

the man's head reproduced in the same figure. Another style used by several silversmiths was cast in the form of a woman's head, clasped hands, caryatids, and animal mask (*fig.* 22). These elements were drawn from European design but their combination and adaptation apparently were the achievement of the Colonial silversmith. Coins and medals were sometimes used for decoration, inserted in the lid (*fig.* 23) or affixed to the tip of the handle, following German and Scandinavian styles of the seventeenth

NEW YORK HANDLE TIPS

EVERADUS BOGARDUS, GARRETT ONCLEBAGH (CAT. NO. 9), AND JACOBUS VAN DER SPIEGEL

FIG. 22

and eighteenth centuries. Oval and shield-shaped tips also appear in later examples, probably the result of English influence.

One of the most interesting and unique features of these New Netherland tankards is the foliate border above the moulding at the base. This base treatment, if not confined to this province, was extremely rare elsewhere.[1] The origin of such foliate bands would seem to go back to the ornamental silver mountings of early drinking-horns, mazer-bowls, and the like.[2] Generally used in Europe

[1] Found on a tankard by Samuel Vernon of Newport, R. I., no. 992, pl. 22, of the Boston Museum catalogue, 1911.

[2] See Jackson, History of English Plate, 1:108, English fourteenth-century drinking-horn; 2:613, English, *c.* 1440; Gardner, Old Silver-Work, pl. 1, German early fifteenth-century horn; pl. 34, English mazer-bowl, c. 1500; pl. 35, mazer-bowl, English, sixteenth century.

from medieval times, these borders doubtless persisted longer in certain localities. Cocoanut and shell cups were decorated with such bands.[1] English silversmiths used similar designs for the mounting of the stoneware jugs imported from Germany in the sixteenth century.[2] Cut-card borders, although plain and not stamped, were probably akin to these foliate bands.[3]

LID OF TANKARD SHOWING COIN
EVERADUS BOGARDUS
FIG. 23

As noted above in the section on the evolution of the beaker, this vessel in Holland sometimes had such a foliate

[1] Gardner, *id.*, pl. 3, German seventeenth-century palm-nut cup; Burlington Fine Arts Club, European Silversmiths' Work, 1901, pl. 19, no. 2, Flemish (?) early sixteenth-century cup; pl. no.89*, bowl and jug of porcelain with Dutch (?) seventeenth-century silver mounts; Jackson, *id.*, fig. 245, English, *c.* 1670, ostrich-egg ewer.

[2] Gardner, *id.*, pls. 48-50, English sixteenth-century mountings; Burlington, *id.*, pl. 41, English sixteenth-century mountings.

[3] A simple scalloped band or cut-card border, applied at the base of a Scotch tankard of 1695, is illustrated in Jackson, *id.*, 2:768, fig. 995.

band at the base (*fig.* 3) and, as some of these were imported into New Netherland, it is natural that they should have served as models for Colonial beakers and have suggested what soon became a most popular decoration for the New Netherland tankards. Apparently each silversmith developed his own style of foliate border. Of the many variations *figure* 24 shows interesting examples, the last of the series being a late development. Onclebagh also used such a cut-out border on a caster.[1]

Four of these illustrations also show a spiral wire which may likewise have come from earlier European ornament. Compare, for example, the spiral wire which girdles the bases of some sixteenth-century European tankards and beakers.[2] A similar wire was frequently used in combination with the mouldings at the lip of a New Netherland tankard or on the handle, at the lip of a teapot, or on a banded mug, but its use seems to have been more or less confined to this province. Whenever these typically Dutch designs, such as the foliate border at the base, the spiral wire, the embossed ornament of masks and swags, or the engraved strap-work found on the beakers, occur on English, Scotch, or New England pieces, it is fair to assume that Dutch influence has been introduced.

Engraved and embossed decoration exclusive of coats of arms was but little used on New England tankards but on those of New Netherland it is very often found, the plain flat lids and heavy drums affording excellent opportunity for the artist to pursue his fancy. Such designs are usually Dutch in feeling and are reminiscent in general of sixteenth- and seventeenth-century ornament in France, the Low

[1] Illustrated in Bigelow, Historic Silver, p. 317.

[2] Burlington, *id.*, pl. 16, Flemish sixteenth-century chalice; Gardner, *id.*, pl. 17, no. 1, German sixteenth-century flagon.

NEW YORK TANKARD BORDERS

GARRETT ONCLEBAGH (CAT. NO. 9), JACOBUS VAN DER SPIEGEL, PETER VAN DYCK, P V B, CORNELIUS KIERSTEDE, AND ANDREW UNDERHILL (CAT. NO. 158)

FIG. 24

Countries, and Germany. The same motives of animal masks, caryatid figures, swags of fruit and flowers, cherub heads, and flowing scrolls may be found again and again in books of ornament from these countries. The Dutch silversmith of New Netherland was familiar with such designs and simply selected and combined as the occasion demanded. When he wished to enrich a tankard handle, he used the cherub head and fruit swags as shown in *figure* 21. If the end of a handle required an ornament of oval or circular form, he fitted several motives into the space as in the example by Bogardus illustrated in *figure* 22, which was evidently inspired by European design.[1] Of similar character is the decoration incised on the lid of a Peter Van Dyck tankard which has been adapted as a head-band on page vii. An embossed detail from the same tankard forms a tail-piece (page xv). Coats of arms were often added to denote ownership and were finely engraved. The details of mantling, the flowing scrolls, the swags of fruit and flowers, the cornucopias, the manner in which the crest was represented, were all distinctly Dutch or German in their inspiration. Excellent and typical examples are afforded by the Shelley arms on the Onclebagh tankard reproduced in *figure* 68 and by the arms on the Jacob Boelen teapot in *figure* 49. Of European inspiration, too, were the splendidly executed double or reversed monograms not infrequently found on the tops of New York pieces from 1730 on. Even the serrated edges of the tankard covers often received a bit of engraved design (*fig.* 23), showing how the New Netherland silversmith delighted in this mode of ornament.

[1] For suggestively similar European designs, see Perreti, Alphabets, 1569, Brussels (plate 2 shows animal mask similar to that in *figure* 22); Guilmard, Les Maitres Ornemanistes, 1880 (no. 34, French, *c.* 1600, style of Louis XIV, shows flowing scrolls similar to those used in New Netherland coats of arms).

E. Alfred Jones, in his great and comprehensive work on The Old Silver of American Churches, has described over one hundred and thirty tankards, the majority of which served as communion cups. To many a Colonial tankard a spout was added in the days of the temperance movement to give an air of respectability and greater convenience in pouring. When thus equipped they were sometimes used as flagons for pouring the communion wine but were too awkward to continue long in favor.

Mugs

Mr. Jackson describes mugs as "drinking vessels smaller than tankards, mostly cylindrical in form, with one handle, but without a cover; they are generally made of a pattern similar to the bodies of tankards of the same period." From other forms, especially the stoneware jug, the beaker, and the caudle-cup, certain other varieties of English mugs developed. The German stoneware jugs, many of which were imported into England in the sixteenth century and were mounted by English silversmiths, or some similar pottery form, probably determined the shape of those rare English silver mugs of the second half of the seventeenth century which have globular bodies and broad reeded necks.[1] Fitting a single handle to a body of beaker or of caudle-cup shape produced cups which are frequently classified as mugs.

The majority of English mugs, however, fall into one of three fairly distinct groups. One type with straight tapering sides and flat bottom, similar to the tankard in form but smaller and without a cover, was common in the late seventeenth and early eighteenth century (*fig.* 25) and

[1] Examples in Moffatt, Old Oxford Plate, pl. LIX, London, 1683; Bigelow, Historic Silver, fig. 90, made in London, 1688, given in 1728 to St. Michael's Parish, Talbot Co., Maryland.

became popular again in the later eighteenth century.[1] Sometimes the body was plain, sometimes it was girdled by a moulded band or bands. Another group dating from about the beginning of the eighteenth century is characterized by a tapering, almost straight body curving inward quite sharply to a narrow, spreading base.[2] From this group, as the neck became contracted, the sides increasingly bulbous or "bellied," the base wider and more prominent, the last type probably developed, the typical eighteenth-century bulbous mug.[3]

American Types

Mr. Bigelow illustrates examples of those rare New England cups or mugs the outlines of which more or less closely follow those of the stoneware jug, the bulbous and straight-sided caudle-cup, and the beaker (*fig.* 79).[4] The majority of Colonial mugs, however, are of the more popular English types. Those of the seventeenth and early eighteenth century conform to the straight lines of the contemporary tankard. The form as developed by Koenraet Ten Eyck of New York is seen in *figure* 26. The body is girdled by moulded bands and has a beaded rat-tail on the handle, in both respects resembling a similarly shaped mug by Cony.[5] The Ten Eyck mug shows in addition a typical

[1] An example of 1702, London, one of 1712, Exeter, and one of Newcastle, about 1794, are illustrated in Jackson, History of English Plate, pp. 772–773.

[2] Jackson, *id.*, fig. 1004, Newcastle, 1714. Compare form of chocolate-pot, illustrated in Moffatt, *id.*, pl. LXI, London, 1725.

[3] Bigelow, *id.*, fig. 109, London, 1779. Jones, in Old Silver of American Churches, describes four English mugs of this form in American churches: pl. LXVII, in Maryland, hall-marked 1742; p. 151, in South Carolina, marked 1771; p. 437, in Salem, Massachusetts, marked 1778; pl. LXIX, in Hamilton, Massachusetts, marked 1779.

[4] See Bigelow, *id.*, fig. 91, a Cony mug evidently inspired by the form of the stoneware jug; fig. 92, by Dummer, similar in shape to the bulbous caudle-cup; fig. 93, by Cowell, straight-sided caudle-cup shape.

[5] Illustrated in Bigelow, fig. 98

Dutch detail in the spiral wire which is incorporated with its mouldings. A Wynkoop mug (*fig.* 74) is also of this straight-sided form. In an example, probably of the mid-eighteenth century (*fig.* 27), which was made by an

GEORGE GIBSON, YORK
ABOUT 1685
FIG. 25

UNKNOWN AMERICAN
MAKER
FIG. 27 CAT. NO. 162

KOENRAET TEN EYCK
FIG. 26

M H
FIG. 28 CAT. NO. 244

DEVELOPMENT OF THE STRAIGHT-SIDED MUG

unknown maker, presumably of Boston or vicinity, as the mug belonged to a Boston church, the body is plain, the handle shaped like the contemporary tankard handle. Similar mugs with a single band of moulding, as in the English example shown in *figure* 25, were made in New England, illustrations being found in the work of Cowell, Hiller, and Andrew Tyler.[1] *Figure* 28 is a typical late

[1] *Id.*, fig. 101; also in Jones, Old Silver of American Churches, pls. LXXII (Cowell), XVII (Hiller), LXXXIV (Tyler).

eighteenth-century tapering, straight-sided mug with bands of reeding and a hollow handle of rectangular section. *Figure* 29 shows an early Colonial mug by J. Ten Eyck, the style of the arms and mantling indicating New York manufacture. The sides here are faintly rounding and curve inward to the base. Winslow, Pollard, and Blowers of Boston also made examples in this style dating from the early eighteenth century. The mugs by Peter and Richard Van Dyck (*fig.* 85) have more distinctly curved sides but are not really of the later bulbous type.

The third main group includes all Colonial mugs of distinctly bulbous form, frequently termed "bellied" mugs or "canns." This style lasted through the eighteenth century and was very popular. *Figure* 30 by Thomas Millner is obviously an early example. The form of the handle, a simple scroll continuing to a roughly shield-shaped tip, is typically early. In the mug by John Burt (*fig.* 31) the sides have assumed a gentle cyma curve. In the later examples illustrated here (*figs.* 32, 104, 122 and 129) the curve has become very pronounced, the lip is often distinctly flaring, the body broadly bulging, and the base more elaborately moulded and higher. Occasionally a moulding is added around the body.[1] *Figure* 32 by Myer Myers is very unusual in having a cover. It also shows the scallop shell at the upper attachment of the handle, an ornament which Myers seems to have favored but which was rarely used by other Colonial silversmiths. The piece by Jonathan Otis (*fig.* 33) is of exactly the same form as these mugs but is probably more properly called a two-handled cup.

During the eighteenth century the style of the handle changed considerably. The earliest examples are usually in the form of a simple S-curve, sometimes in strap form,

[1]Example in Bigelow, *id.*, fig. 111, by E. Davis.

designs on English cups of about 1660.[1] These lightly wrought patterns suggest the simple carved designs of similar character on contemporary furniture—chests, cupboards, boxes. Other Colonial examples have repoussé or punched ornament in various designs more or less following English models.[2] On the straight-sided caudle-cups the typical decoration is a band of spiral fluting, a style of cup evidently favored by William Cowell, as a number of

TWO-HANDLED CUP
WILLIAM DARKER, LONDON, 1732
FIG. 37

examples bear his mark (*cf. fig.* 36).[3] Fluting and gadrooning also occur on the handsome loving-cups by Cony and Winslow mentioned above.

The majority of Colonial caudle-cups have plain scrolled handles, varying in thickness from a thin strap to a heavier and more rounded form. A few are cast in more elaborate style with a woman's head at the upper curve of the scroll. Excellent illustrations are furnished by the work of Cony.[4]

[1] Compare Jackson, History of English Plate, pp. 713-714, figs. 932-934; Hayden, Chats on Old Silver, p. 201.

[2] Jones, *id.*, pl. CXXI (also Boston Museum catalogue of 1911, pl. 15, no. 935); Boston Museum catalogue of 1906, pl. 6, no. 65.

[3] Jones, *id.*, pls. LIV, LXI, CXXXIV.

[4] Boston Museum catalogue of 1906, pl. 6, no. 65; pl. 7, no. 64; Boston 1911 catalogue, pl. 7, no. 247; Jones, pl. CXXXIV. Pl. XCIV in the same volume shows one by Dummer.

The design is borrowed from English handles which in turn drew their inspiration from similar terminal figures in Italian metalwork. Variations and simplifications of this style also occur. Other American examples have beaded handles. Hayden in Chats on Old Silver, in discussing caudle-cups, sets forth the view that these beaded handles were probably adapted by English silversmiths from the designs of old Venetian glass-workers who modeled their handles on the form of the sea-horse, a little creature familiar enough to them and readily conventionalized in their art.[1] Beaded handles were extremely popular in Germany, the Scandinavian countries, and elsewhere. Presumably the notched handles popular with American silversmiths were a modification of the beading.

Porringers

The prototype of the American porringer was doubtless the shallow bowl with handles, widely used in Europe throughout the Middle Ages for soup and broth. Made at first of wood, later of pewter and silver; of gold, crystal, or jasper, richly wrought, when designed for "lords of high degree," this vessel underwent various modifications in both form and use before it was gradually superseded by dishes of porcelain about the middle of the eighteenth century.

European Forms

The original shallow form was retained longest in Germany and Holland (*figs.* 38-39).[2] In France the simple early vessel became elaborated into an *écuelle* with domed cover and fruit finial.[3] In Scotland in the seventeenth

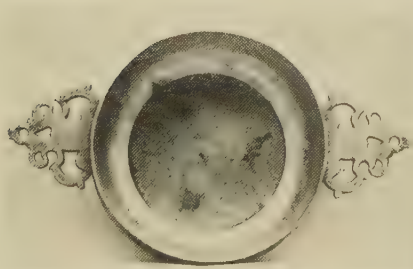
[1] See examples in Venetian glass at the Metropolitan Museum.

[2] See general account in Gardner, Old Silver-Work, p. 30. See also other examples in pewter at the Metropolitan Museum.

[3] Examples may be found in H. Havard, Histoire de L'Orfévrerie Française, 1896, p. 426; G. Bapst, Études sur L'Orfévrerie Française au XVIII Siècle: Les Germain, p. 102; H. Bouilhet, L'Orfévrerie Française, 1908, pp. 61, 74, 95. See also examples on view at the Metropolitan Museum.

and eighteenth centuries there developed, presumably from the old medieval bowl, a drinking-vessel with two solid handles known as a quaigh or quaich. Communion tokens and alms were sometimes collected in such bowls.[1]

GERMAN PORRINGER
AUGSBURG, XVII-XVIII CENTURY
FIG. 38



FLEMISH OR DUTCH PEWTER PORRINGER
SEVENTEENTH CENTURY
FIG. 39

In England small shallow bowls of this sort generally served a different purpose and were known as surgeons' bleeding-

[1] The origin and use of the Scotch quaigh is described by Wood, in Scottish Pewter-ware and Pewterers, pp. 137-139. Illustrations are also found in Jackson, History of English Plate, p. 743; Massé, Pewter Plate, 1910, p. 81, taken from the Connoisseur, 5:127; Burns, Old Scottish Communion Plate, 1892, p. 401; etc.

bowls (*fig.* 40, left).[1] Instead of the two handles almost invariably found on European pieces, these English bowls were usually supplied with but one.

American Porringers

In its general shape the American porringer apparently followed this English prototype, the typical form being a shallow, open bowl with flat base slightly domed in the center and one flat, pierced handle set nearly flush with the rim. Naturally, on account of its use, the English bleeding-bowl was comparatively rare and rather small in size. Apparently a number of the earliest American porringers were not much larger, but some of the early American examples and practically all of the later ones were of considerably greater size, averaging perhaps $5\frac{1}{2}$ inches across the bowl, with corresponding depth and with a larger handle (*fig.* 40 indicates the comparative size of typical English and American examples). This was undoubtedly because the American porringer was not designed as a surgeon's bowl but was used, like its medieval predecessor, for serving hot broth, porridge, children's food, etc. Before tea and coffee came into general use, most New England families ate broth and porridge at breakfast and supper. The porringer probably proved a most useful dish for such semi-liquid foods, for berries and milk, etc., for which a cup or plate would have been unsuited.[2] How important a place these little objects filled may be judged

[1] The term porringer in English silver does not refer to a vessel of this form but is generally used to indicate a two-handled cup akin to the caudle-cup.

[2] Because of his Tory sympathies, Thomas Vernon, son of the silversmith Samuel Vernon, was exiled from his home in Newport, R. I., for several months in the summer of 1776. He spent the time of his exile in towns in the northern part of the state and his diary gives an interesting view of life at that period. Several entries mention "a porringer of pudding and milk" taken at supper. "Drank a porringer and turned in at ten, very sober." The evening meal was evidently light—baked apples, berries and milk, eggs, or "pudding and milk."

by the fact that in 1660 one family had nine, another family in the following year had seven, probably most of them of pewter. Pewter and silver in the seventeenth and early eighteenth centuries enjoyed a wide popularity because pottery and porcelain were more difficult to secure. Changing fashions in the eighteenth century no doubt called many a porringer into service as a sugar-bowl.

The thirty-five examples of American porringers in the

ENGLISH BOWL AND AMERICAN PORRINGER
TIMOTHY LEY, LONDON, 1691 (LEFT)
SAMUEL VERNON, NEWPORT (CAT. NO. 46), (RIGHT)
FIG. 40

Clearwater Collection illustrate many of the important styles. One by an unknown maker, P B (*fig.* 63), is of comparatively small size (diameter of bowl, $4\frac{5}{8}$ inches) and has a handle very similar to that of the English bleeding-bowl shown in *figure* 40 (left) and like the Flemish or Dutch example shown in *figure* 39 except that the latter lacks the three openings at the base of the handle. Evidently the American piece follows English styles quite closely and is probably of late seventeenth- or early eighteenth-century workmanship. The first handle shown

in *figure* 41 is of the same design and follows even more closely the outlines of the English bowl. This piece is also small and has no maker's mark. Another handle which clearly shows its derivation from English styles is that by Allen and Edwards (*fig.* 41, *no.* 2) which, however, has a larger bowl.[1]

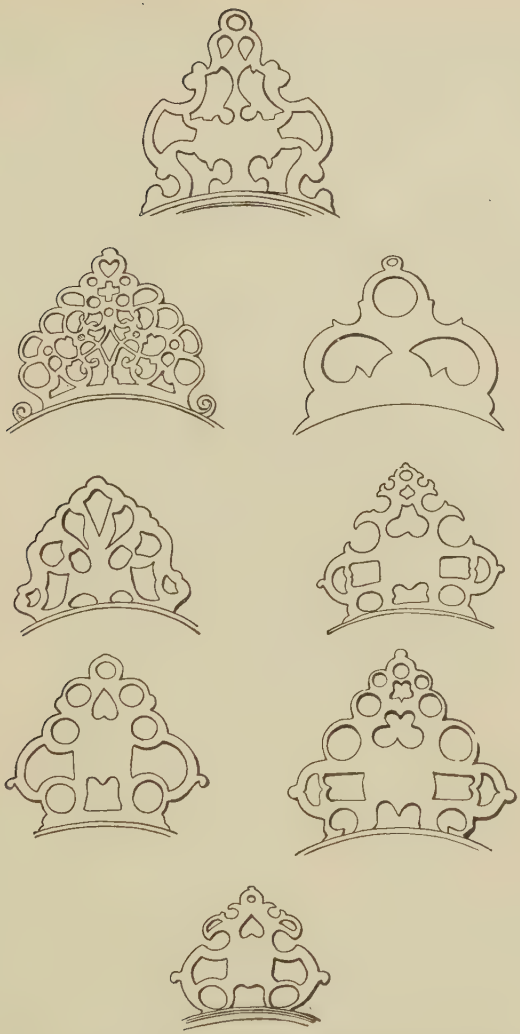
In addition to those American porringers which were quite closely modeled on English and European prototypes, there were many other early examples with handles pierced in geometric designs made up of circles, quatrefoils, and other simple motives such as might have been executed with the simplest punching tools (*fig.* 41, *nos.* 3-4, and *fig.* 64). These were doubtless inspired to some extent by foreign models but the patterns are so simple that they might have been evolved almost anywhere. The fact that the bowls of such porringers are generally rather large would seem to bear out the theory that this style is quite distinctly Colonial.

As early as 1725[2] there came into fashion the handle with scrolled piercings, now commonly called "keyhole" pattern because the uppermost piercing resembles the opening in an escutcheon. Though no early prototype has been found, this style may have been inspired by English models.[3] An early Colonial adaptation is shown in *figure* 41, *no.* 5. *Figure* 40 (right) is a typical example of this style, which was extremely popular throughout the eighteenth century. The majority of Colonial porringers in

[1] The heart-shaped piercing in these American examples may be compared with similar heart-shaped piercings in the splats of chairs. A chair with such a splat was found in Baltimore.

[2] A porringer of this pattern was made by Dixwell, who died in that year. It is no. 84, pl. XVII, of American Silver, exhibited at the Boston Museum of Fine Arts in 1906.

[3] Compare the handle illustrated by Bigelow, Historic Silver, p. 303, made in London, 1780-81.



TYPICAL AMERICAN PORRINGER HANDLES

(LEFT TO RIGHT) UNKNOWN MAKER, ALLEN AND EDWARDS (CAT. NO. 17), JOHN NOYES, JOHN CONY, JOHN NOYES (CAT. NO. 39), BARTHOLOMEW SCHAATS, ADRIAN BANCKER (CAT. NO. 64), AND SAMUEL BURRILL

FIG. 41

existence today are of this design. Those with two arched openings in the base of the handle, as in the illustration here shown, are generally rather early.

Presumably certain silversmiths developed their own characteristic style. A charming early eighteenth-century design (*fig.* 41, *no.* 6) was used by Bartholomew Schaats and Peter Van Dyck, who may have drawn their inspiration from European design, possibly from one of those books of engraved ornament which must have afforded

PORRINGER WITH CROWN CRESTING
WILLIAM COWELL
FIG. 42

many a silversmith the rich suggestions which he adapted to the work in hand. Two porringers with the simple piercings illustrated in *figure* 41, *no.* 7, were made by Bancker of New York and a similar one was made by P D. Another rather distinctive early eighteenth-century design is that shown in *number* 8, made by Samuel Burrill. John Edwards and Andrew Tyler employed the same pattern.[1] Sometimes the cresting is in another form, suggesting a crown, as in a porringer by Cowell (*fig.* 42; *cf. cat. no.* 27).

Many of these porringer handles bear the initials of

[1] That by Edwards is illustrated in Bigelow, *id.*, p. 313, fig. 217; that by Tyler in Boston, M.F.A., cat., 1911, no. 970.

husband and wife, generally but not without exception reading $\frac{3}{1\ 2}$, the husband's Christian name, the wife's, the surname.

Pots for Tea, Coffee, and Chocolate

These beverages were not generally used in England before the middle of the seventeenth century. The cus-

CHOCOLATE-POT
MAKER: W N
FIG. 43 CAT. NO. 38

tom of drinking coffee probably originated in Abyssinia but was introduced into Europe from Arabia and Turkey. The rise of coffee-houses in the second half of the seventeenth century, despite royal opposition, is an indication of the favor with which the new beverage was received in England. Chocolate made from cocoa imported from the West Indies increased in popularity during the second half of the seventeenth century and continued in vogue during

the first quarter of the next century. Tea and the little porcelain teapots in which it might be brewed with fullest flavor were among the Oriental wares brought into European markets by those enterprising Dutch traders who had sailed eastward to China and Japan.[1] All three beverages steadily increased in favor during the second half of the seventeenth century and consequently teapots, chocolate-pots, and coffee-pots were designed and fashioned, some in pottery, some in silver. At first the forms of all three

TEAPOT
PETER VAN DYCK
FIG. 44

were very much alike and all were small because these commodities were expensive and could be enjoyed only in small quantities. Gradually with the eighteenth century the importations increased, the price was greatly reduced, and the pots were accordingly made in larger size. Gradually it became customary to make the teapot smaller than the coffee-pot, a distinction which is still observed. Their general outlines, however, conform to the same changes in style and they may be discussed in one general section.

Oriental porcelain was so much thinner, lighter in weight,

[1] Based on a more detailed account in Jackson, 2: 941-43.

JOHN LINGARD, LONDON, 1718
FIG. 45

H N H, AMSTERDAM, 1743
FIG. 46

ADRIAN BANCKER, NEW YORK
FIG. 47

DEVELOPMENTS OF THE PEAR-SHAPED TEAPOT

and more translucent than European pottery that from the time it was first imported it was greatly sought after. European craftsmen at once began to experiment to learn the secret of its manufacture. Naturally enough, the shapes of Chinese porcelain teapots set the style for others in European pottery and porcelain and in silver. At the same time native models were adapted to the new requirements. Probably in a general way the distinction might be made that the curved, globular shapes were largely inspired by the Oriental while the straight, tapering bodies were inspired by contemporary European forms. Apparently the same general types were produced on the Continent, in England, and in America.

The earliest English teapot known, according to Jackson, is one bearing the London hall-mark for 1670-71. This has a straight, tapering body and a conical cover. This general form was in fashion in England until the mid-eighteenth century, the later examples generally having low-domed lids, curved spouts, and decorative details characteristic of their period. Except for the earliest English examples, the shape seems to have been devoted quite exclusively to coffee- and chocolate-pots and was not used for tea. An American chocolate-pot, possibly made about 1735-40, is shown in *figure* 43. Its straight spout is set at right angles to the handle, which was the customary position at first. This piece shows the distinguishing feature of the chocolate-pot, the opening beneath the sliding-plate of the cover through which a brush or stick might be inserted in order that the thick chocolate might be frequently stirred in the course of its preparation. The coffee-pot in *figure* 82 is small (height, $6\frac{1}{8}$ inches) and extremely dainty. In *figure* 88 of the same shape the rococo influences of the mid-eighteenth century are evident in the scrolled flutings on the spout and handle-sockets. This

tapering style was often modeled in octagonal form in England and doubtless also occasionally in America.

Another early shape, illustrated by the chocolate-pot by Winslow (*fig.* 72), differs from the preceding forms chiefly in the incurve of the body at the base and the addition of a spreading foot. The body itself tapers somewhat more

COFFEE-POT
SAMUEL MINOTT
FIG. 48

sharply than do most of the earlier type. The piece is distinctly an early one, for it shows no late features and it has many which are typical of the late seventeenth and early eighteenth century—the high-domed lid, the form of the spout and thumb-piece, the position of the spout at right angles to the handle, and the fluting and cut-card ornaments.[1]

[1] Bigelow, in Historic Silver of the Colonies, p. 375, illustrates a London coffee-pot of similar form, dating from 1751-52, which is now in the Museum of Fine Arts, Boston.

Not far removed from the outlines of the Winslow cone-shaped chocolate-pot is the form of the teapot by Peter Van Dyck of New York (*fig.* 44), a piece inherited by Pierre Jay. The chocolate-pot is taller and is more graceful and slender than the heavy teapot. The latter seems to be a New York style, evidently drawn from European sources, as a strikingly similar teapot in the possession of the New York Historical Society, though with an unknown hall-mark, is evidently of European origin.

TEAPOT
JACOB BOELEN
FIG. 49

Another style which dates from the first quarter of the eighteenth century is that with pear-shaped outline. *Figures* 45 and 46 show an English and a Dutch teapot each of which is in the octagonal form so favored in the first half of the eighteenth century. The English example has a rather heavy duck-neck spout. Some of the early spouts in this form have a hinged cap at their tips suggesting a bird's beak. Though the tip ornament here illustrated is not hinged, it is of similar design. Contemporary with this and very like it in form is the Cony teapot shown in *figure* 78. The modifications of this general form which were apparently peculiar to New York silversmiths are

illustrated in the teapot by Adrian Bancker (*fig.* 47). It has quite distinctive features, a broader and more compressed body, a more sharply defined neck and shoulder (the latter emphasized by a moulding), a long slender spout, and prominent finial. Charles and John Le Roux,

TEAPOT OF MEISSEN PORCELAIN
FIG. 50

TEAPOT
JOHN MOULINAR
FIG. 51

Peter Van Dyck, Simeon Soumaine, J. Ten Eyck, and John Brevoort made similar teapots. It is probable that in New York the early pots were used interchangeably for tea, coffee, and milk.[1] Apparently no distinction between the forms of the teapot and the coffee-pot was observed until about 1760.

A chocolate-pot by John Cony now in a private collec-

[1]See De Peyster inventory, quoted on page xliv, note, eleventh item.

tion[1] is of the same shape elongated to meet the requirements of the chocolate-pot. As in the Cony teapot, the spout is in the popular duck-neck form. The same shape in Worcester porcelain is represented in the Metropolitan Museum collections. The tendency of the mid-eighteenth century to make more slender shapes and more pronounced curves developed this style still further as illustrated by *figure* 48, an American coffee-pot probably dating from about 1760-75 and showing rococo influences in the decoration of the spout.

Little teapots made on the pattern of the globular Chinese porcelain teapot were probably first made in European pottery and porcelain and in silver in the later part of the seventeenth and the early eighteenth century. Jackson illustrates an English silver teapot of 1682 which, though hexagonal, is of this general form.[2] An Aberdeen teapot of 1710 is an excellent example of the globular or melon shape.[3] A very interesting teapot by Jacob Boelen (*fig.* 49; inherited by Pierre Jay) is presumably one of the earliest examples of the use of this shape in America. The covers of silver pots are generally hinged but in this Boelen piece the cover is separate, suggesting that it was directly derived from porcelain teapots with their detachable covers. Characteristic of the work of the early eighteenth-century New York silversmiths with their Dutch traditions are the spiral wire at lip and base, the simple border pattern of the base, and the flowing scrolls and cornucopias which embellish the coat of arms engraved on this Boelen teapot. Later examples of this globular type are more shapely. *Figure* 50 shows a porcelain teapot made at Meissen probably between 1720 and 1750 and *figure* 112 a teapot of very

[1] Illustrated in Bigelow, *id.*, fig. 264.

[2] History of English Plate, vol. 2, p. 495.

[3] Illustrated in Macquoid, Plate Collector's Guide, p. 116, no. 57.

similar shape by an unknown American silversmith. *Figure* 96 by Joseph Edwards, Jr., illustrates a further development, presumably the result of rococo influences. Still further development in the second half of the eighteenth century is shown in the form of the teapot by

COFFEE-POT
BENJAMIN BURT
FIG. 52

Moulinar (*fig.* 51) and in that which Paul Revere is holding in his portrait by Copley (*frontispiece*). The coffee-pot by Benjamin Burt in *figure* 52 combines the lines of those in *figures* 48 and 51.

The vogue for classic styles which reached England in the third quarter of the eighteenth century brought in urn and vase shapes. Tea-kettles had up to this period been made much like the contemporary teapots, though larger and with a bail handle and a stand. At this time, however,

the tall tea-urn supplanted the earlier kettle as a receptacle for hot water. Those by Paul Revere are excellent examples of this style in America.[1]

The teapots by Revere and Schanck (*figs.* 125, 127) illustrate a style popular in England in the last quarter of the eighteenth century and much copied by contemporary American silversmiths. Sheet silver was rolled thin and shaped into oval, octagonal, or waved outline. The sides, of course, were vertical and the base flat. In the eighteenth-century examples the spout is usually straight, the lid low and slightly domed. The contemporary scheme of decoration by bright-cut engraving was eminently suited to these formal but dainty shapes. The teapot was often accompanied by a stand on four feet.

In the nineteenth century teapots and coffee-pots were generally considerably larger in size and much heavier and more elaborate in design. *Figure* 134, showing one of the various styles, is distinctly more graceful than many of its contemporaries.

Cream-Jugs

In England it did not become customary to use milk or cream in tea until the eighteenth century. Consequently the succession of styles of cream-jugs begins at this period. The principal types made in the Colonies are represented here. The changes in form are comparable to those which occurred in the shapes of mugs, coffee-pots, etc.

The first Colonial example (*fig.* 53) is modeled on the English style in favor in the time of George I and in the early years of his successor's reign. The bulbous body and spreading foot follow the general outlines of the contemporary mug and coffee-pot.

[1] Illustrated in Bigelow, fig. 253; Boston Museum exhibition of 1906, cat. pl. 25, and exhibition of 1911, pl. 30.

JONATHAN OTIS
FIG. 53 CAT. NO. 130

E. DAVIS
FIG. 55 CAT. NO. 214

BENJAMIN BURT
FIG. 54 CAT. NO. 75

I A (?)
FIG. 56 CAT. NO. 187

TYPICAL AMERICAN CREAMERS

This style was succeeded by a more slender pear-shaped jug with long, scroll-cut lip and three scroll feet, which was very popular in England from about 1735 to 1765. The modifications in form were probably part of the general tendency of the rococo period toward lightness of effect, attained especially through the use of more curved lines (*fig.* 54). A few of these were elaborately decorated. A cream-jug by Jacob Hurd bears an embossed coat of arms under the spout and in panels on the sides are beautifully engraved views of a Colonial mansion with (according to family tradition) the original owner of the jug, Benjamin Johnson of Marblehead, gazing through a spy glass at his square-rigged ship in the offing. The delicacy of the scene stamps it unquestionably as coming from the engraving tools of Nathaniel Hurd.

A taller and larger body and a circular foot are characteristic of the cream-jugs of slightly later date, the body following lines similar to those of the contemporary coffee-pot, etc., and being generally described as of inverted pear shape. A row of punched beads frequently serves, instead of a moulding, to strengthen the rim (*fig.* 55). This style had its vogue in England from about 1765 to 1780.

Neo-classic influences are evident in the shape of the helmet creamer on its square plinth (*fig.* 56), a style which was in fashion in the last decade of the eighteenth and the early nineteenth century. Many contemporary jugs were made with broader bodies and flat bottoms (*fig.* 136).

Later nineteenth-century styles were extremely varied. They were generally larger in size and more elaborate in shape and in decoration. When part of a tea-service, the cream-jug usually conformed to the style of the teapot and coffee-pot.

Spoons

Throughout the Middle Ages in England the spoon underwent only a very gradual development in form. Bowl and stem were usually hammered out of one piece of silver, and the bowl was fig-shaped with the narrowest portion nearest the stem. The latter was short, straight, generally hexagonal, and tipped by an applied ornament or knop in the shape of an acorn, diamond-point, ball, seal, or figure. Apostle figures were especially favored. *Figure* 57 is quite typical in its general form.[1]

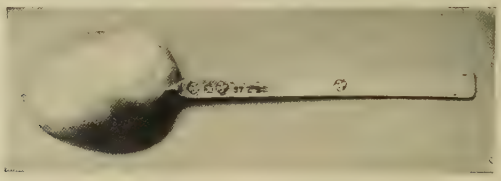
During the first half of the seventeenth century in England radical changes began to take place in the form of the

SEAL-TOP SPOON
YORK, SIXTEENTH CENTURY
FIG. 57

spoon and the modern form was gradually evolved. The middle of the century is often given as the dividing line between the old and the modern. The whole development was, in brief, from the medieval fig-shaped bowl which was broader at its extremity through the medium of the mid-seventeenth-century elliptical bowl to one which is, as in the present day, broadest near its junction with the stem and more or less pointed at the end. The stem from a short, straight, hexagonal form became gradually thinner and flatter and broadened at its tip, which was at first up-curving and later, in the eighteenth century, became down-curving. Instead of being hammered out of one

[1] For the history of the English spoon, see Jackson's comprehensive account in his History of English Plate, vol. 2, pp. 470–532.

piece of metal as in medieval times, stem and bowl in the later seventeenth century were made separately and then joined, the stem continued down on the bowl in a tongue or drop. A glance at the outlines of a sixteenth-century (*fig.* 57) and an eighteenth-century spoon



"PURITAN" SPOON
CHESTER (?), ABOUT 1660
FIG. 58

(*fig.* 60) emphasizes the advantages gained by these changes.

The development of the modern spoon is practically the history of the spoon in America. Puritan influences in

TRIFID SPOON
T A, LONDON, 1683
FIG. 59

England at the time of the Commonwealth favored the use of a severely plain spoon with broad, flat stem cut quite sharply across at the end. The bowl at this time was oval or slightly egg-shaped and was joined to the stem by a short triangular tongue (*fig.* 58). Examples of this style are very rare in America as it almost antedates the earliest Colonial silver-making. The earliest Colonial spoon

TYPICAL SPOONS MADE IN AMERICA FROM ABOUT 1690 TO 1825

EDWARD WINSLOW, JAMES CLARKE (2), DANIEL RUSSELL, EPHRAIM COBB, DANIEL HENCHMAN, N. BARTLETT, JOHN LETELLIER, JOSEPH MOULTON, DANIEL VAN VOORHIS, T. P. DROWN, W. ROE, AND S. MUSGROVE

FIG. 60

CAT. NOS. 13, 21, 90, 144, 91, 114, 67, 259, 273, 343, 411, 505, 486

known, the work of John Hull, is of this general style. It is now in Essex Institute, Salem, Massachusetts.[1]

The stem of the English spoon from about 1660 on tended to become flat and thin, its tip still thinner, broader, and cleft in what is known as the trifid end, a fashion probably imported into England from France or Holland. Toward the end of the seventeenth century the so-called wavy end came into fashion, similar to the trifid end but not cleft, while the lower portion of the stem became rounder in section and the bowl narrower. Meantime it was customary to join stem and bowl by a long, grooved tongue which was frequently bordered by acanthus leaves or scrolls which were sometimes engraved, sometimes apparently stamped with steel dies. *Figure* 59 shows the bowl so decorated and a stem which is slightly cleft, almost a transitional stage between the trifid and the wavy-end types. The first two spoons in *figure* 60 are Colonial examples of the trifid-end style which was made here in the late seventeenth and early eighteenth century. The tongue in the first example is marked by a line of beading.

Some of the very early New York funeral spoons (intended for presentation to friends as memorials of the deceased) contain the figure of a skeleton in relief on the inside of the bowl.

Early in the eighteenth century in England the tip of the stem was rounded, thickened, up-curved, and marked by a long, distinct mid-ridge, the space at either side sharply concave. The style reached the Colonies probably slightly later (*fig.* 60, *nos.* 3-4). The long, plain tongue or rat-tail of this period was supplanted during the second quarter of the century by the double drop and the mid-ridge at the end of the stem became reduced to a faint line (*nos.* 5-6). Toward the middle of the century the French

[1] Illustrated in Bigelow, Historic Silver, p. 263.

rococo influences brought in the scroll and shell ornaments in place of the double drop (*fig.* 60, *no.* 7, and *fig.* 61). They were popular for thirty years or more, the bird and spray (see tail-piece on page xxiv) occurring on spoons made as late as 1790. This particular design is suggestively like the birds frequently engraved on Dutch beakers of an earlier period.[1]

The next important development, which probably began about 1760-70, was the turning down of the end of the stem which had formerly been up-curved. A scrolled end called

DETAILS FROM SPOONS
PAUL REVERE, JR.
FIG. 61 CAT. NOS. 138, 312

the Onslow pattern was one of the first to depart from the earlier style. Though not exactly like this English style, the ladle in *figure* 107 is suggestively similar. The down-curved end which had become established by 1780 was at first generally rounded, a style known as the "Old English" pattern, but later was usually pointed or clipped. Sometimes the under side of the tip showed the thickened rim and slight mid-ridge which had appeared on the upper side of the earlier up-curved handle (*fig.* 60, *no.* 9). Spoons of this period, like all other forms, were generally made of thinner silver and were enriched with bright-cut designs, many of the motives employed being of neo-classic inspiration. Feather-edging (*fig.* 120), medallions (*fig.* 60, *no.* 10),

[1] Compare the Dutch beaker illustrated in Jones, Old Silver of American Churches, pl. 12.

flower and leaf designs are common (*see* tail-piece on page 160 which was adapted from a Revere salt-spoon). The bowl at this time is broadest near its junction with the stem and tapers toward its extremity. It might be described as heart-shaped. Usually before about 1800 there is a drop on the bowl but in the nineteenth century this tends to disappear.

For about ten years before 1800 and for ten or fifteen years after that date the so-called coffin handle was much favored, illustrated by *nos.* 11-12 in *figure* 60. About 1810 the fiddle handle became popular, characterized by a broad tip with sharp shoulder below and another shoulder just above the junction of stem and bowl (*no.* 13). The handles of spoons made about 1830 were often ornamented with baskets of flowers or sheaves of wheat in sharp relief.[1]

Buckles

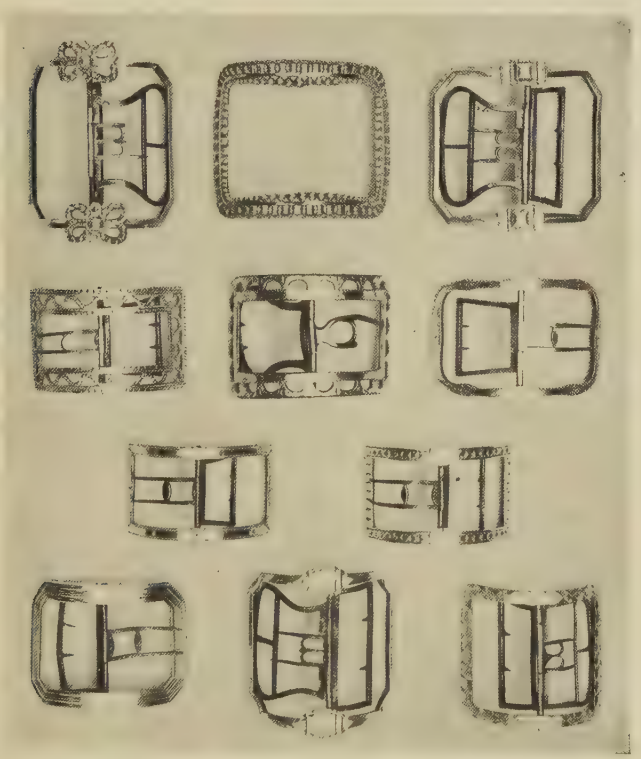
Comparatively little has been written on the subject of Colonial shoe- and knee-buckles. Only an occasional example bears a maker's mark and it is difficult to determine exactly when any given style was in vogue. It is, therefore, helpful to consider the changes in English fashions upon which the Colonial styles were so directly based.[2]

The long, square-toed shoes of the reign of Charles II usually had a wide tongue and an elaborate tie which some-

[1] Curtis well illustrates the chronological development of the spoon in plates i-vi of his volume on Early Silver of Connecticut and its Makers. Excellent illustrations are also afforded in the chapter devoted to spoons in Bigelow, Historic Silver, pp. 260 ff.

[2] Mr. Godfrey of Crichton Brothers, silversmiths of London and New York, has been especially helpful in classifying and dating the European and Colonial styles. The chief publications consulted were F. W. Fairholt, Costume in England; J. R. Planché, A Cyclopædia of Costume; Calthrop, English Costume; Elizabeth McClellan, Historic Dress in America.

times was accompanied by a small, inconspicuous buckle. About the time of William and Mary the ornamental shoe-buckle came into fashion, small at first but destined to



TYPICAL EIGHTEENTH CENTURY AMERICAN BUCKLES
FIG. 62
CAT. NOS. 175, 179, 177, 375, 377, 368, 382, 366, 192, 370, 372

increase steadily in size and in richness of design. It was immensely popular throughout the eighteenth century. Shoes in the days of Queen Anne were still square-toed but in the next reign the more graceful, pointed shapes began to win favor. Much in esteem at this time were the red

heels which had first appeared in the second half of the seventeenth century. Buckles of the Georgian period were much larger than before, made of pewter, pinchbeck (an alloy of about five parts of copper to one of zinc), of silver, sometimes of gold, and were plain, chased, or set with real jewels or with paste according to the wealth and taste of the wearer. Brilliant were the buckles of steel cut in facets and combined with gold. After the discovery, about 1745, of the process of fusing silver and copper, many buttons, buckles, and other small articles were made of fused plate, especially at Sheffield and Birmingham.

The nineteenth century brought in simpler fashions in dress. Shoe-strings first appeared in 1790, to the dismay of the buckle-makers who sent a petition to the Prince of Wales begging him to retain the earlier fashion. Despite his compliance with their wish, the simpler and newer mode prevailed and shoe-buckles gradually passed out of fashion.

Knee-buckles were used throughout the eighteenth century until the new styles of the Empire period made them no longer necessary. Stock-buckles were worn with the low, flat collars and plaited linen neck-stocks of the eighteenth century.

Judge Clearwater's collection of silver contains nearly fifty buckles of American manufacture, of which twelve are knee-buckles (see *figure* 114), three are stock-buckles, and the remainder are shoe-buckles. Quite characteristic are those shown in *figure* 62. The three in the upper row have been attributed to the third period in this catalogue and were probably made before 1760 or 1765, while the other examples shown are assigned to the succeeding period, from about 1760 to 1800. The one in the center of the top row is composed of faceted knobs and was probably derived from the buckles of cut steel which were so highly

favored. A number of buckles used in the Colonies were made of fused plate, some unquestionably of English workmanship, others possibly made by American silversmiths from fused plate imported from England. As a rule, the Colonial buckles followed the lines of those imported from England and both domestic and foreign were freely advertised in our Colonial newspapers. They all conjure up before us the gay and distinguished companies of Colonial days, the powdered wigs, the Watteau gowns, the flowered brocades and brightly embroidered satins, the hooped skirts and cocked hats of the time.

A pronounced American note in shoe-buckles appears in a pair found in the vicinity of Boston which have at the center top and bottom finely executed die-work medallion profile portraits of Washington. The latter are careful copies of the tiny portrait engraved by Saint-Memin and inserted in memorial rings when the country was mourning for Washington. An example of the latter is exhibited at the Museum among the treasures of the Huntington Collection of memorials of Washington, Franklin, and Lafayette. The fact that few examples of either engravings or buckles are in existence is evidence that neither was made for general circulation. When it is remembered that Paul Revere in 1801 employed Saint-Memin to make the crayon portrait which served as the frontispiece for the Boston Museum catalogue of American silver exhibited in 1906, and the provenance of the buckles is considered, one is tempted to attribute the buckles to the workshop of Paul Revere.

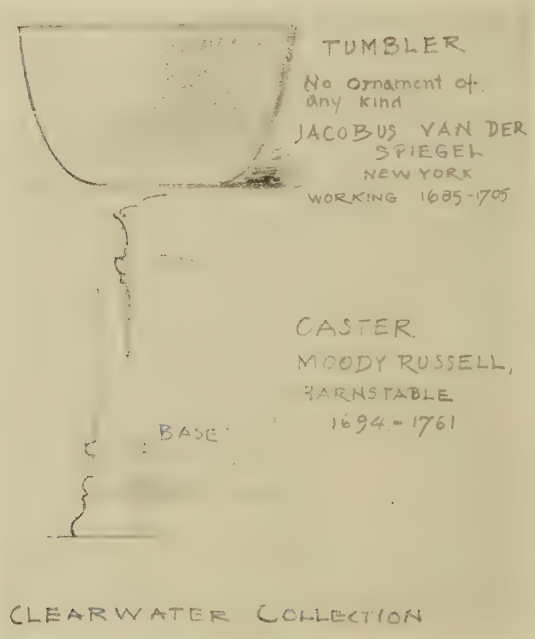
CLASSIC MOULDINGS IN AMERICAN SILVER

SEVERAL years ago I was looking at a group of beautiful examples of old American silver in a friend's collection when it occurred to me to examine more carefully the details of the mouldings forming the bases and caps of the various tankards, cups, and bowls before us. I had already noticed in other pieces of old silver a similarity to architectural details of a refined type but had given the matter only passing attention. There seemed to be a certain classic proportion in all of the beautiful objects in this collection though there was no pretense of imitative classic or renaissance shapes. The swelling lines of a broad bowl seemed to me like those of the bowl of the fountain in the gardens of the Vatican or as in that other charming fountain which one sees in the foreground of the view of St. Peter's from the Pincian Hill. The graceful curves of a cup seemed like the lines of a pedestal of the best period of the Florentine renaissance. And so it was with other pieces, each suggesting in some detail knowledge of the art precedents of an age more critical and more appreciative than our own.

The mouldings on these bits of old silver are so minute that it is often very difficult to see their contours; only by close examination can they be discerned, because of the reflections of light from the polished metal. The form, the

color, the reflections from neighboring surfaces, and the delicate scale all combine to make these beautiful mouldings more elusive and almost more beautiful than any other mouldings in existence.

It was, to me at least, a real discovery to find that in practically all the old American and much of the old Eng-

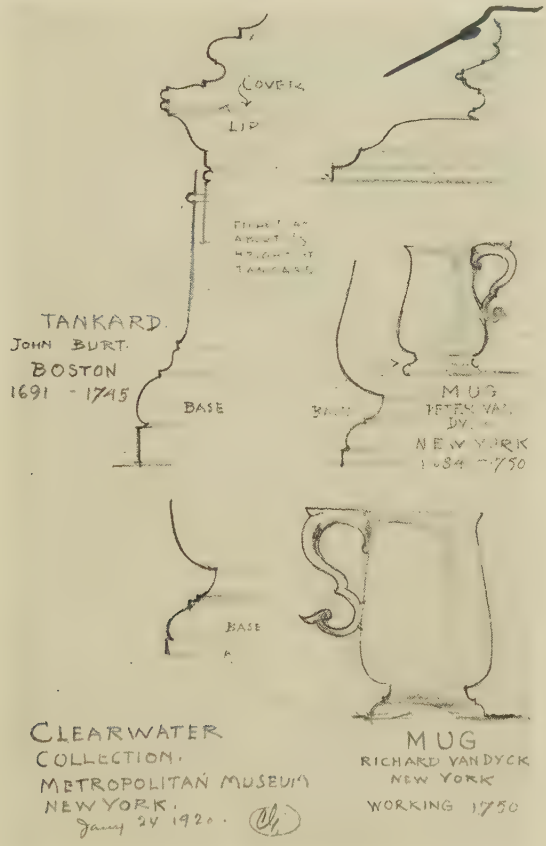


lish silver, of what we call the "Colonial period," the mouldings were replicas or refinements of architectural mouldings of the classic Roman or renaissance periods.

Such architectural knowledge and refinement were not confined to any one maker but were characteristic of the time in which these pieces were made.

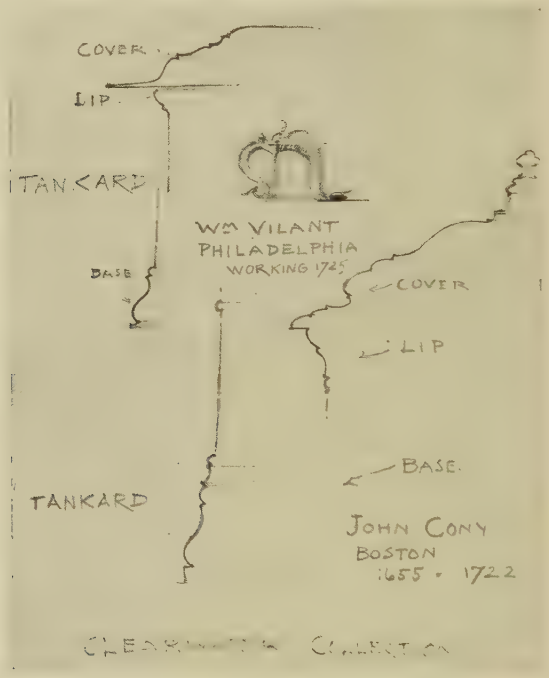
The Graeco-Roman echinus frequently forms the lip of

the cup; the fillet and cavetto follow below it in classic sequence, as in the tankard made by William Vilant of Philadelphia, in the Clearwater Collection, or in the upper



moulding of the shaft of the caster by Stephen Emery (1752-1801), and still again in the more bold and sweeping form of the lip of the mug probably made by Paul Revere, Jr. (1735-1818). Sometimes the Attic base appears complete with the congé of the column and its fillet, then the

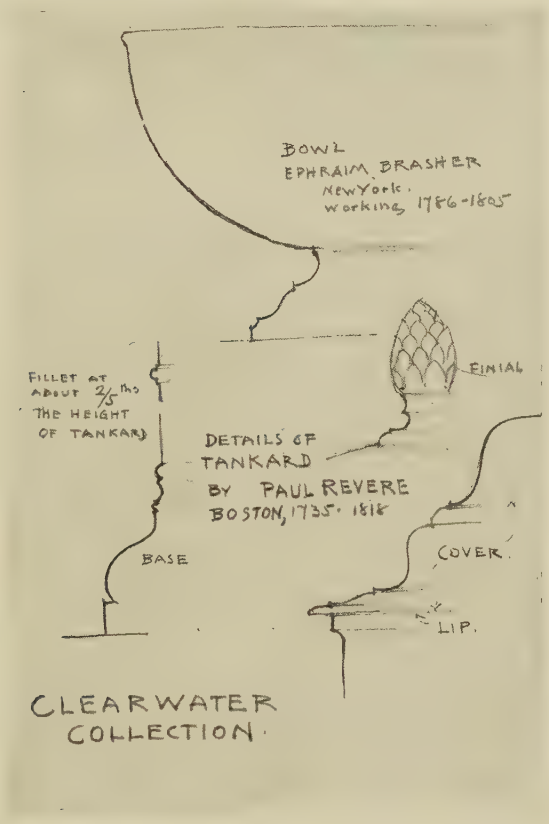
half-round moulding, fillet, scotia, fillet, taurus, and plinth in perfect sequence and proportion as though copied from the base of a Corinthian column. In other pieces there are various combinations of mouldings forming base, cap, and cover, all of them of exquisite shape; the cyma recta and the cyma reversa, fillet, bead, ovolo, and cavetto are



wrought together with the knowledge and skill of masters of architecture.[1]

[1] Among the pieces in the Clearwater Collection which especially appealed to me are fine examples by the following masters: John Burt of Boston, Peter Van Dyck and Richard Van Dyck of New York, L. Adam, George Hanners, and John Cony of Boston, Jacobus Van der Spiegel of New York, Moody Russell of Barnstable, William Vilant of Philadelphia, I. and N. Richardson of Philadelphia, S. Mars, Stephen Emery of Boston,

These were no common craftsmen nor were they lacking in erudition. They knew their precedent and their proportions and yet knowing worked with free hands, controlled only by knowledge of their art and by impeccable taste.



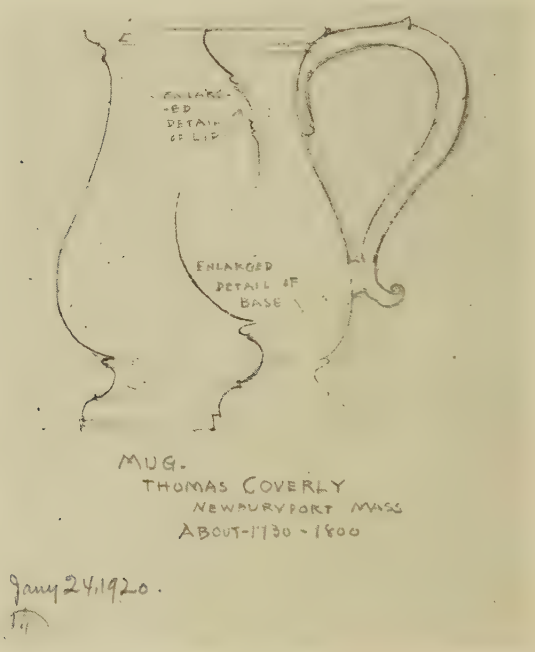
It was not that this old silver was "ornamented" that

William Swan of Worcester, Ephraim Brasher of New York, and that master and patriot, Paul Revere of Boston.

The accompanying sketches, only a few of many that might have been made, are not drawn to scale, but will serve to call attention to the points I have been discussing.

it is worthy of note. In truth it was not "ornamented": it was very simple and plain and almost devoid of ornament. Sometimes we find a bowl or cup without mould or ornament of any kind; at others we find sturdy shapes which Paul Revere designed so skilfully. But whatever the individual object may display, the lover of a clean line and a fine contour will always find rare pleasure in the study of the old American silver.

CASS GILBERT.



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THE
CLEARWATER
COLLECTION

THE CLEARWATER COLLECTION

FIRST PERIOD

ABOUT 1640 TO 1710

THE collection of American silver lent by Judge Alphonso T. Clearwater has been divided into five chronological periods in order to emphasize the more important changes in form and decoration as these have developed from European, and especially from English, fashions. In the earliest period, the seventeenth century, Colonial silver falls into two groups: that produced in New Netherland more or less under Dutch traditions, and that made in New England following English styles. The conditions in New Netherland which tended to limit production have already been contrasted with those in New England which so greatly stimulated the craftsman.[1] It has also been noted that, except for the distinctive styles developed in

[1] See Introduction, page xxxvii ff. In 1664 the English took possession of the Dutch colony of New Netherland and renamed it New York. Despite the fact that most of the silver was made after this change had occurred, it has frequently been called New Netherland silver in this catalogue to emphasize the fact that it was made by craftsmen of Dutch descent working under Dutch traditions.

New Netherland, the bulk of Colonial silver is modeled on contemporary English work. In this first period, therefore, it will be necessary to consider in detail the distinguishing forms and decorative features of the silver made in New Netherland which continued in later periods to affect the local types. In all periods it is desirable to discuss briefly the conditions which existed in England and governed the form of English silver and then to relate these to contemporary American silverwork. Where any locality at a given period developed a new type or modified a common one, such a fact will be noted in its place.

Silver of New Netherland

What, then, are the forms and elements of design which distinguish the silver of New Netherland and which of them are of Dutch origin? The pieces are generally simple, massive, and imposing, splendidly proportioned and beautifully executed. The chief objects are baptismal basins, beakers, cups, tankards, porringers, wine tumblers, bowls, teapots.[1]

The beaker is perhaps the most characteristic of all. At the time of the Reformation when the Protestants banished the Catholic chalice because it symbolized to them the ritual of the Church of Rome, they adopted various other vessels for their communion. In Holland the cup almost universally used from this time on was the beaker which had previously been popular as a domestic cup. It was natural for the Dutch in the New World to follow a similar custom, and this accounts for the large number of beakers found in the churches of New Netherland and the absence of standing-cups. Many of the beakers were imported from Holland; many of very similar design were made here. They are generally tall, averag-

[1] See especially the M. M. A. Catalogue of an Exhibition of Silver Used in New York, New Jersey, and the South, 1911, for excellent illustrations of these types.

ing about seven inches in height, considerably taller than those characteristic of New England. The most typical base is formed by a heavy torus moulding surmounted by a band of incised design, a spiral wire, or a cut-work border of foliation, the last two features characteristic also of the New Netherland tankards.[1] In the undecorated pieces the beauty of outline is especially striking. More frequently, however, these beakers are engraved in a style distinctly Dutch, with bands of interlacing strap-work and foliate scrolls, often with symbolic figures in medallions (*fig.* 4).[2]

The tankards of New Netherland have a marked individuality but their pedigree is more difficult to trace than that of the beakers. Apparently tankards were not made in Holland and the European examples of sixteenth- and seventeenth-century workmanship are generally small and elaborately ornamented. If the silversmiths of New Netherland copied the plain, broad, flat-topped English tankard of the second half of the seventeenth century, they put the stamp of their own personality upon it. Compared with New England tankards of this same period, the New Netherland pieces are heavier and more massive in form and are further distinguished by certain decorative features which are frequently drawn from Dutch design. They are almost invariably made with large, undecorated body; flat lid with corkscrew thumb-piece; heavy handle with beaded rib, plain rat-tail, or elaborate applied ornament; and are often ornamented at the base with a band of cut-work of foliate design similar to those occasionally seen on New Netherland

[1] See pages civ-cvii for a discussion of the probable origin of these borders and illustrations of their use by New Netherland silversmiths.

[2] Dutch and American beakers of this type are well represented in New York, M. M. A., catalogue, 1911, by plates and by eight line-drawings of strap-work designs.

beakers.[1] The handle generally terminates in a cherub head or other mask, different in design and larger than those found on New England tankards. Probably the engraved designs of cherubs' heads, floral scrolls, swags of fruit and flowers, etc., with which the flat lids are often enriched, are the most distinctly Dutch elements in these New Netherland pieces. The broad body offers an excellent opportunity for the engraving of a coat of arms with wide-flowing scrolled mantling such as that on the Onclebagh tankard (*fig.* 68).

Following the outline of the tankard but without a cover, the straight-sided mugs are a familiar type from the seventeenth century on. Many are girdled by bands of moulding at lip, base, and around the body (*fig.* 26). Other early mugs are made with almost straight sides curving inward to a splayed base. Those by the Van Dycks, father and son, represented in this collection (*fig.* 85 and *nos.* 45 and 159) are interesting to compare with the early bulbous mugs of New England.

Shallow, open, two-handled bowls divided into panels of repoussé ornament are typically Dutch in form and decoration.[2]

The baptismal basins usually have a wide, flat rim and deep, bowl-shaped center following a common Dutch style. Such a one is that made by Jacobus Van der Spiegel, now belonging to the South Reformed Church of New York and exhibited on loan at the Metropolitan Museum.[3]

[1] See page xxxiii.

[2] Two such bowls were included in the Exhibition of Silver Used in New York, New Jersey, and the South, held at the Metropolitan Museum in 1911, both lent at that time by Mrs. Robert Remsen: cat. no. 27, made by Jacob Boelen, and now lent to the Museum by Miss Margaret Remsen; cat. no. 102, made by Simeon Soumaine. Another handsome example made by Benjamin Wynkoop is now in the possession of the New York Historical Society.

[3] No. 119 of the same catalogue.

One of the most characteristic features in New Netherland silver is the engraved and embossed decoration which follows Dutch and German design very directly. Engraved ornament is used much more sparingly on New England silver and is of a different sort, being inspired by English rather than by Continental models. New Netherland pieces, however, are very often enriched with engraved designs—cherubs' heads, scrolls, the strap-work designs found on beakers, birds, swags of fruit and flowers, etc.[1]—in which the New Netherland silversmith is following Dutch prototypes, which in turn had drawn much of their inspiration from contemporary books of engraved ornament. Similar motives appear also in applied work, especially in the decoration of tankard handles (*fig.* 21).

New England Follows English Styles

Turning from New Netherland to New England, we find that the large migrations to the latter colony, especially between 1630 and 1640, had brought in a prosperous and cultured class. By the middle of the century more settled conditions of life had brought more luxuries and more opportunity for the development of the arts. English silver was imported, English craftsmen came to the colony to pursue their trade, and native artists sprang up.[2] Before considering the early silver of New England let us glance at contemporary English work.

Much of the wrought plate of Jacobean times had been melted down to provide funds for the Royalist and Com-

[1] For examples, see head-band on page vii, and initial on page 3.

[2] Of the silversmiths who emigrated, John Mansfield, who came from London to Boston in 1634, is the earliest of whose coming we have record. Robert Sanderson (1608-1693) to whom, Mr. Bigelow believes, "should be given the title of father of New England silversmiths, hitherto borne by John Hull," had learned his trade in England before he came to America in 1638. In 1652 he moved to Boston, entering into partnership with John Hull (1624-1683) who, though born in England, had come to Boston in 1635 and was probably the first silversmith to learn his trade in New England.

English Plate of the Restoration Period

monwealth armies in the struggle between Charles I and his Parliament. Silver of the Commonwealth period, shaped under Puritan influences, was for the most part of a plain and substantial sort. With the Restoration in 1660, a variety of influences brought in new styles and furnished a great impetus to production. As prosperity returned, with the lavish patronage of the luxury-loving Charles II, with the example of the French court, and with the large quantities of silver brought into Europe from South America, the silversmith found himself supplied not only with the material of his craft but with a ready market for his most extravagant productions. English styles were subject to European influences, especially Dutch and French. Much ornamental plate was wrought of thin silver with highly embossed designs of fruit and flowers, a style introduced from Holland shortly before the Restoration The elaborate French fashions were widely followed. Most of the domestic plate of the period, however, retained its substantial character. The acanthus leaf, a decorative motive widely used in Europe, was frequently employed, often in series arrangement forming a frieze around the base of a cup or tankard. Flat chasing and engraving enriched the surface, or cast, moulded, or cut-card[1] ornaments were applied. In the last quarter of the seventeenth century spiral fluting, generally formed of alternately concave and convex sections, was extremely popular and remained in fashion in the early eighteenth century.

While the New England silversmith[2] drew his inspiration

[1] "Cut from sheet metal without embossing or engraving." Gardner.

[2] Doubtless some of the earliest silver wrought in America, such as the plain standing-cups by Hull and Sanderson, follows English styles of the Commonwealth period rather than those of the succeeding Stuart period. The examples, however, are so few that they do not seem to justify the formation of a separate group.

Typical New England Forms

from the wide range of English design, he selected only the simpler elements, modifying them and stamping them with his own personality, because to him simplicity and utility were prime requisites. The majority of his patrons had come to America because they were dissatisfied with religious and political conditions in England and they vigorously opposed all that suggested the extravagance and display of the royal court. Practically all the products of the craftsman were designed for use, domestic or sacramental. Moreover, it was a common custom to present to the churches various objects which had been originally designed for secular use, and thus there have been preserved many beakers, tankards, standing-cups, and caudle-cups which otherwise might have passed long ago into the melting-pot. Such pieces constitute the bulk of the earliest New England silver which is available for our study today.[1]

Following the style of the English tankard of the second half of the seventeenth century, the early Colonial tankard is broad and flat-topped (*fig.* 12). The flagon does not appear here until the early eighteenth century.

The early type of beaker probably also has its English seventeenth-century prototype. It is generally low, broad, and flat-bottomed without the moulding at its base which characterizes most later examples.

Seventeenth-century England was wont to drink a night-cap of hot posset and to celebrate such events as births and christenings with caudle, customs which led to the production of cups of bulbous form, somewhat contracted at the neck, and provided with two handles. These

[1] The volume on Old Silver of American Churches, by E. A. Jones, and the catalogues of the exhibitions of American Silver and American Church Silver held at the Museum of Fine Arts, Boston, in 1906 and 1911 respectively, are especially valuable in this connection.

caudle-cups of the Restoration period were followed later by those with almost straight sides. When domestic vessels were devoted to church use, a few caudle-cups were included from time to time and numerous examples of American manufacture are found in Colonial churches.

Of a form quite different from the Catholic chalice, the Protestant standing-cup in England in the second half of the seventeenth century had a large bowl, sometimes quite widely flaring, at other times broader and more rounded at the base; a stem with large knop at the center; and a wide, flaring foot. New England examples follow these styles.

Among the various forms of cups used in New England at this period, a tall, inverted bell-shaped type is common, with splayed foot and either with or without handles. Others are straight-sided and tapering, like the tankard in form, in this catalogue described as mugs. Others of smaller and lighter form follow the shapes of the contemporary beaker and caudle-cup, differing mainly from these forms in having a single handle.

The Winslow chocolate-pot (*fig.* 72) illustrates the form of some of the earliest pots for chocolate, coffee, and tea, which at this period were very rare. These beverages were just coming into use and were so expensive that but few could afford them. The earliest specimens generally show the handle set at right angles to the spout.

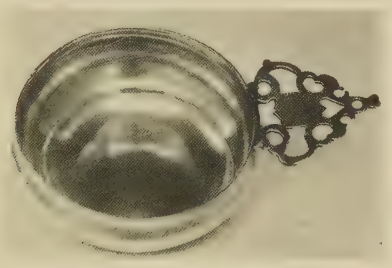
Candlesticks are comparatively rare in the Colonies, one of the very few examples of the earliest type being that made by Dummer, now in a private collection.[1] It follows the contemporary English style and has a square shaft representing clustered columns, square nozzle and similar flange at the base of the shaft, and square moulded base.

[1] Illustrated: Boston, M. F. A., catalogue, 1911, pl. 10, no. 372.

The so-called trencher salt is probably the style first used in the Colonies and derives its name from its position next the trencher. The examples have a circular basin set within a flaring foot.

The spoon at this period has a broad, oval bowl; short triangular or long tongue, frequently decorated with acanthus scrolls at the sides; and a slipped, trifid, or wavy end.

It would seem that there was rather more ornament used on Colonial silver at this time than appeared in the



P B

FIG. 63 CAT. NO. 1

succeeding years of the eighteenth century, yet it was employed with so much taste and skill that the results are as splendid as American silversmiths ever achieved. The acanthus surbase, characteristic of this period, is used occasionally on cups and tankards, and achieves a handsome effect by contrasting the plain upper portion with the irregular surfaces below (*fig.* 65). Somewhat more popular is the band of fluting at the base of such objects, a beautiful example being offered in the Winslow chocolate-pot (*fig.* 72). When not so decorated, cups, especially those designed for caudle, often display repoussé or chased designs, equally typical of this period. Cut-card ornament, though simple, is very effectively em-

ployed as in the Winslow chocolate-pot above mentioned. Beakers or cups which are decorated with a granulated band, with embossed flower or fruit ornament, or engraved with strap-work and florals, follow German and Dutch fashions derived through England.

P B

1 PORRINGER. Handle with heart-shaped piercings. D. $4\frac{5}{8}$ in.[1]

Mark: P B (tall, crude capitals), in rectangle, beneath handle. *Fig.* 63.

The handle is very similar in design to one made in London, 1701-02, and reproduced in Bigelow, Historic Silver, no. 201. The body is of rather unusual form and well modeled.

I C (PROBABLY JOHN CONY[2])

1655-1722. Boston, Mass. Son of John Cony, who probably came as a child from Boston, Lincolnshire, to Boston, Mass., and Elizabeth Nash. Probably learned his trade from his brother-in-law, Jeremiah Dummer. Married (1) Sarah . . . ; (2) Mary Atwater, sister of Jeremiah Dummer's wife and widow of Captain John Clark. Member of the Second Church and a subscriber toward the erection of King's Chapel in 1689. Engraved plates for the first paper money used in the Colonies, an example of a bill thus engraved being preserved in the Massachusetts Historical Society and reproduced in Bigelow, Historic Silver, p. 85. Apollos Rivoire (Paul Revere) was apprenticed to Cony. The inventory of his estate amounted to about £4,000.

[1] Measurements have been taken, as far as possible, to indicate the size of an object including finial, but they do not include the tip of a handle or thumb-piece which may project above.

[2] See also cat. nos. 23-24.

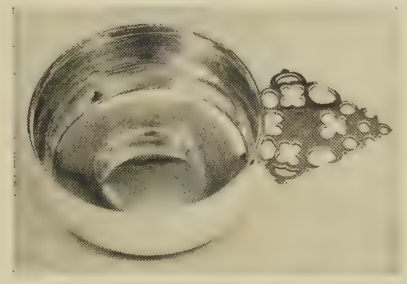
2 PORRINGER. Deep bowl; handle pierced in geometric pattern. D. $5\frac{1}{2}$ in.

Inscription: A (rude block letters), on handle.
I A

Mark: I C (roman capitals), in cartouche, on back of handle and again at lip to left of handle. *Fig.* 64.

S D (PROBABLY SHEM DROWNE)

1683-1774. Boston, Mass. Son of Leonard Drowne (1646-1729), who came from the west of England soon after



I C (PROBABLY JOHN CONY)
FIG. 64 CAT. NO. 2

the restoration of Charles II, settled at Portsmouth, N. H., married Elizabeth Abbott, carried on his trade of shipbuilding at Kittery, Maine, and finally in 1692, during the French and Indian wars, removed to Boston.

3 BEAKER. Flaring lip with repoussé band below; wide band of erect acanthus leaves, repoussé, above moulded base. H. $3\frac{5}{8}$ in.

Inscriptions: (a) M (crude block letters), above lip band; (b) H (crude block letters), below band; (c) E E
W M
T M, on opposite side.

Mark: S D, two small circles between, in shield, twice on base. *Fig.* 65.

This beaker came from Winthrop, Mass.

JOHN HULL AND ROBERT SANDERSON

HULL: Born in Leicestershire, England, 1624; died in Boston, 1683. Came with his father, Robert Hull, a blacksmith, to Boston in 1635 and learned his trade here.

S D (PROBABLY SHEM DROWNE)
FIG. 65 CAT. NO. 3

Married Judith Quincy. Freeman, 1649. Became the first Mint-master of Massachusetts in partnership with Sanderson, 1652. Town treasurer, 1660; representative from Wenham, 1668; treasurer of the Colony, 1676. Captain in Artillery Company, 1675. Became a great and prosperous merchant. Member of the First Church until he withdrew to become one of the founders of the Old South Church in 1669. Jeremiah Dummer apprenticed to him in 1659. Hull's diary published by the Massachusetts Historical Society.

SANDERSON: Born in England, 1608; died in Boston, 1693. Came to Hampton, 1638. Moved to Watertown, 1642, and married as his second wife Mary, widow of John Cross. Settled in Boston, 1652, becoming a partner of John Hull. Until recent years Hull has received the major part of the credit for the work done in partnership, yet, while undoubtedly he was the more enterprising business man, Sanderson was probably as skilled in point of craftsmanship and had practised his trade in England be-

fore coming to America. Became a member of the First Church, Boston. His three sons, Joseph (1643-67), Benjamin (1649-78), and Robert (1652-1714), became silversmiths.

4 SHILLING. Circular planchet; upon obverse, NE in relief upon depressed field, straight upon three sides but

JOHN HULL AND ROBERT SANDERSON

FIG. 66 CAT. NOS. 4–8

arched at top; upon reverse, Roman numerals XII upon slightly smaller and more nearly square field; second punch stamped at opposite edge of planchet in order not to obliterate first impression. D. $1\frac{1}{8}$ in. *Fig.* 66.

5-6 SHILLINGS (2). Circular planchet; upon obverse, pine-tree; legend in margin between rows of beading, MASATHVSETS . IN; reverse, legend in margin, NEW ENGLAND : AN : DOM; in field, 1652 / XII. D. $1\frac{3}{16}$ in. *Fig.* 66.

7-8 SIXPENCE (2). Circular planchet; obverse as in preceding; reverse, legend in margin, NEW ENGLAND . ANO; in field, 1652 / VI. D. $\frac{3}{4}$ in. *Fig. 66.*

Published: M. M. A. Bulletin, 14:264.

Especial interest attaches to these coins because they are examples of the first money coined in what is now the United States and represent the work of our first great silversmiths, Hull and Sanderson. In Massachusetts in the mid-seventeenth century there was in circulation a considerable amount of Spanish, Dutch, and English money obtained by trade with the mother country and with the West Indies. Unfortunately, because of the confusion arising from so many standards of exchange and the presence of a large amount of base and counterfeit coin, business was transacted with difficulty. The General Court of Massachusetts tried first to relieve the situation by providing that foreign coin should be tested and stamped to indicate its value according to some uniform standard, probably sterling. The measure, however, did not meet with popular approval nor did it bring the desired results. Accordingly in 1652 the General Court passed an act authorizing the establishment of a mint in Boston and appointing John Hull Mint-master.[1]

For thirty years Hull and his partner, Robert Sanderson, continued to coin money for local circulation. The mint was "an howse built at the Countryes Charge of sixteene foote square tenn foote high." The dies were made by Joseph Jenks of Lynn, the first Colonial iron-founder. In its first orders, the General Court authorized the stamping of "NE" and the denomination on each coin but somewhat later, discovering that the margins of such coins were frequently clipped by unscrupulous persons, provided against this prac-

[1] The orders of the General Court are quoted in the Bulletin article above mentioned. The present account is based on Crosby, The Early Coins of America and the Laws Governing Their Issue, 1875.

In his diary, Hull writes: "Also upon occasion of much counterfeit coin brought in the country, and much loss accruing in that respect (and that did occasion a stoppage of trade), the General Court ordered a mint to be set up, and to coin it, bringing it to the sterling standard of fineness, and for weight every shilling to be three pennyweight; i. e., 9d. at 5s per oz. And they made choice of me for that employment; and I chose my friend, Robert Sanderson, to be my partner, to which the Court consented."

tice by ordering that both shillings and smaller pieces should have a double ring on either side together with the pine-tree and inscriptions found on the coins described in nos. 5-8. Coinage was a royal prerogative jealously guarded by the English Crown, but in 1652, when the General Court of Massachusetts established its mint, England was under the Protectorate of Cromwell. Probably no defiance of royal authority was intended by the General Court but in later years its action was so regarded.

GARRETT ONCLEBAGH

New York; admitted as Freeman, 1698. Belonged to "an old and socially prominent New York family and was

GARRETT ONCLEBAGH
FIG. 67. DETAIL FROM TANKARD

an active member of the Dutch Church." Married Elizabeth van Schayck, 1690. Was active in civic affairs, holding office as assistant alderman from 1700-03. Later he appears to have fallen into disfavor and when re-elected in 1713 was declared not qualified to serve.

9 TANKARD. Flat lid in two stages, wide rim serrated in front; corkscrew thumb-piece; handle with foliate design incised on plate below hinge; tip, escalloped plate with applied cherub's head; above moulded base, an applied band of foliation. H. $6\frac{3}{4}$ in.

Inscriptions: (a) H B (block letters), on handle; (b) 32-gun ship, square-rigged, flying the Union Jack at the bowsprit and a white ensign at the poop, on lid; (c) Shelley arms: sable, a fess engrailed between 3 whelk-shells gold (Robson, British Herald), with scrolled mantling, ensigned with helmet surmounted by crest: a

GARRETT ONCLEBAGH

FIG. 68. SHELLEY ARMS FROM TANKARD

griffin's head erased, ducally gorged gold. Finely engraved.

Mark: B (crude capitals), in trefoil (Walpole, 88), G O

at left of handle and on lid. *Figs.* 19, 20, 22, 24, 67-69.

The swags of fruit at the base of the shield are similar to designs on German and Dutch engraved beakers. In the late seventeenth century the English King, acting upon the advice of Earl Bellomont who soon after became Governor of New York, commissioned Captain Kidd to suppress the pirates who infested the East Indies and the coasts of Africa. Within a

GARRETT ONCLEBAGH

FIG. 69 CAT. NO. 9

few years, however, Kidd himself was charged with piracy and was subsequently (1701) executed in London. Meanwhile, in 1698, Captain Giles Shelley (1664-1710), a merchant and sea-captain of New York, had sailed in command of the ship Nassau for Madagascar, a favorite haunt of the pirates, from which voyage he returned to New York with a vast amount of treasure. Although suspected of complicity with Kidd and arrested at the Governor's order on a charge of piracy, he was later released and lived for many years, a wealthy and respected merchant. The tradition is that this tankard was presented to Captain Shelley by the New York merchants who had financed his enterprise, the ship engraved on the lid representing his privateer, the Nassau.

JACOBUS VAN DER SPIEGEL

New York; working 1685-1705. Son of Laurens Van der Spiegel. Saw military service along the Albany frontier when the French invasion was threatening; commissioned ensign by Leisler, 1689; mentioned as captain, 1691. Assessor for West Ward, 1694-95; constable, 1698. Married Ann Sanders; his daughter Sara was baptized February 7, 1694. Admitted as Freeman, 1702. Died about 1708. The family was prominent in social life; one of his sisters married Isaac de Forest, another married Rip Van Dam, for thirty years one of the Council of the city.

JACOBUS VAN DER SPIEGEL
FIG. 70 CAT. NO. 10

10 WINE-TUMBLER. H. $1\frac{7}{8}$ in.
Marks: (1) I V S, in long oval, twice at lip; (2) W K B (crude capitals), pellet between, in heart, on base.

Probably mark of Benjamin Wynkoop (Walpole, 129:1), added later when tumbler came into his hands, perhaps for repairs, perhaps for sale.[1] *Fig.* 70.

EDWARD WINSLOW[2]

1669-1753. Boston. One of the greatest of Colonial silversmiths; from the superior quality of his work, it seems probable that he served part of his apprenticeship abroad. He was grandson of John Winslow who came to Plymouth in the Fortune in 1621 and his wife, Mary Chilton, one of the Mayflower's company; was great-grandson, on his mother's side, of Mistress Ann Hutchinson and thus a second cousin of Samuel Vernon, the Newport silversmith. He married (1) Hannah, daughter of Rev. Joshua Moody of the First Church, Boston; (2) Elizabeth Dixie, widow of Benjamin Pemberton; (3) Susanna Farnum, widow of Caleb Lyman. Lived in King Street. Served as constable of Boston, 1699; tithing-man, 1703; surveyor, 1705; overseer of the poor, 1711, 1712; selectman, 1714, declining reëlection in 1715. Captain of militia; major of Boston regiment, 1729, and colonel, 1733. Second sergeant of Artillery Company, 1702; lieutenant, 1711; captain, 1714 and 1729. Sheriff of Suffolk County, 1728-1743; Judge of Inferior Court of Common Pleas from 1743 until his death. Member of the Old South Church. Two of his sons were lost at Louisburg in 1745. His nephew, Moody Russell, was apprenticed to him. Left an estate valued at £1,083.18.5. His granddaughter married John Singleton Copley.

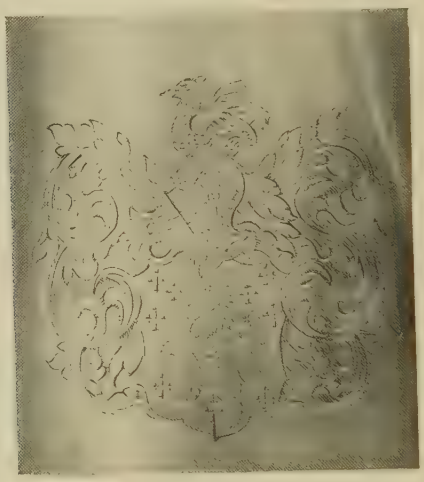
11 Chocolate-Pot. Tapering, rounded at base, with convex foot marked by faint repoussé beading; high-

[1] Van der Spiegel's daughter married Wynkoop's son.

[2] See also cat. nos. 50-52.

domed lid, rim, and lower portion of body fluted; cleft and scrolled thumb-piece; removable acorn finial attached by chain to hinge of lid; wood handle set at right angles to slender duck-neck spout, its tip and base ornamented with cut-card design; cut-card border on lid. H. $9\frac{1}{8}$ in.

Inscription: Arms of Hutchinson: per pale gules and



EDWARD WINSLOW

FIG. 71. HUTCHINSON ARMS FROM CHOCOLATE-POT

azure, semée of cross crosslets or, a lion rampant argent; with scrolled mantling; ensigned with helmet and surmounted by crest: out of a ducal coronet or, a cockatrice with wings endorsed azure, beaked, combed, and wattled gules.

Mark: E W (shaded roman capitals), fleur-de-lis below, in shaped shield (Walpole, 127:1), between handle and spout and again on lid. *Figs.* 71, 72, and head-band on page xvii.

EDWARD WINSLOW

FIG. 72 CAT. NO. 11

Published: Bigelow, Historic Silver, p. 368 (illus.) In the history of Colonial days the Hutchinson family figures prominently and with distinction. Prosperous and cultured members of the community of Alford, in Lincolnshire, England, William Hutchinson and his wife, Ann (Marbury), with their children sought refuge from the despotism at home by emigrating to America in 1634. Mistress Ann Hutchinson soon set forth religious views so far out of accord with those generally held in Massachusetts Bay that she and her followers were banished from the colony and sought refuge in Rhode Island, 1638. Later she removed to Eastchester, N. Y., where she fell a victim to an Indian massacre. The site is near Pelham Bay Park, within the limits of New York City, and was marked by a monument erected by the Colonial Dames.

This chocolate-pot and the tankard described below (no. 51) are said to have belonged to another member of this distinguished family, Thomas Hutchinson (1675-1739), great-grandson of William and Ann and son of Elisha and Hannah (Hawkins) Hutchinson. He was a highly prosperous merchant of Boston, prominent as an officer of the Ancient and Honourable Artillery Company, a member of the Provincial Legislature, and for thirty years a member of the Council. His son, Governor Hutchinson, described him as one who "deserved the *integer vitae* as much as any man I ever knew," and coupled with this integrity were great independence of character and wide benevolence. His wife was Sarah, daughter of Colonel John Foster, a wealthy and influential merchant to whom the plate (no. 12), made by Winslow and now in the Clearwater Collection, probably belonged. Thomas Hutchinson's son was a celebrated historian and the last Royal Governor of Massachusetts. Both these pieces of silver came to Judge Clearwater from a descendant of Thomas Hutchinson.

Mr. Jones in Old Silver of American Churches, 1913, p. 41, describes two plates bearing the Hutchinson arms, one the gift of Thomas Hutchinson to the Second Church, Boston, in 1711, the other the gift of his half-brother, Edward Hutchinson. A similar dish was given to the same church by Abigail Foster, wife of Colonel John Foster, and bears the Foster arms (*see also* no. 12).

12 PLATE. Wide, slightly sloping rim; shallow. D. $9\frac{7}{8}$ in.

Inscription: Arms of Foster: argent, a chevron between 3 hunting-horns stringed (Robson, British Herald), on a background of crossed palms, on rim.

Mark as in preceding, on face of rim.

This plate is said to have belonged to Colonel John Foster who came from Aylesbury, Bucks County, England. Immediately after his arrival in Boston he joined the Artillery Company and was prominent in its affairs. He became a Freeman in 1682. Served as a member of the Council of Safety, 1689; representative for Portsmouth, 1690; one of Gov. Dudley's councilors; named in the charter of William and Mary in 1692 and served as one of the first council under it, in which office he continued until his death. Held other important public offices. Colonel of the Boston regiment. One of the wealthiest and most influential men of his time. Married in 1689 Abigail, daughter of Thomas and Mary Hawkins and widow of Samuel Moore and of Thomas Kellond. Colonel Foster and his wife both died in 1711. Mr. Jones in Old Silver of American Churches, p. 41, describes a dish with the Foster arms, a bequest from Mrs. Foster to the Second Church, Boston. A silver dish and a tankard given to the church by Colonel Foster have been lost.

EDWARD WINSLOW

FIG. 73 CAT. NO. 13

13 SPOON. Broad, oval bowl with drop and long grooved and beaded tongue; broad, flat stem with trifid end. L. $7\frac{7}{8}$ in.

Inscription: H (crude block letters), on under side of stem. L M

Mark: E W (roman capitals), in rectangle (Walpole, 127:2). *Fig.* 73.

BENJAMIN WYNKOOP

New York; working 1698-1740. Son of Cornelius Wynkoop of Kingston; baptized April 18, 1675. Married in New York, 1697, Femmetje Van der Heul; lived in South Ward. Served as collector and assessor at various times from 1703 to 1732. "Admitted as Freeman, New York, 1698. In 1741, his slave London, a Spanish Indian, was indicted with others for conspiring to burn the city."

BENJAMIN WYNKOOP
FIG. 74 CAT. NO. 14

Wynkoop's son Cornelius, also a silversmith, born 1701, married in 1724 Elizabeth Van der Spiegel, daughter of the silversmith Jacobus Van der Spiegel.

14 MUG. Straight, tapering; moulded bands at lip, on body, and base; scroll handle. H. $2\frac{7}{8}$ in.

Inscriptions: (a) R (crude capitals), on front; (b) I R / I T (script), on base.

Mark: W K (crude capitals), pellets between, in heart / B (Walpole, 129:1), to left of handle and underneath base.

Fig. 74.

MAKER UNKNOWN

15 PATCH-BOX. Oval; milled edges; separate cover with formal flower design within tongue border, lightly incised; on base, pierced and winged heart, birds, etc. D. $1\frac{3}{4}$ x $1\frac{3}{8}$ in.

Inscription: Sarah Rain (script), on base; probably later addition. *Fig.* 75.

MAKER UNKNOWN
FIG. 75 CAT. NO. 15

Tradition runs that this patch-box was presented by a rejected suitor to Sarah Rain, the niece of Governor Benning Wentworth (1696-1770), the last royal governor of New Hampshire, 1741-67. His second marriage is the subject of Longfellow's poem, "Lady Wentworth."

SECOND PERIOD

ABOUT 1700 TO 1740

English Styles of Queen Anne and George I Periods

AS already noted, much of the plate of Jacobean times had been melted down to provide funds for the Civil Wars of the mid-seventeenth century. In Charles II's reign a great counter-flow occurred when such large quantities of silver coin were melted down and wrought into the highly embossed plate then in fashion that at length the government was forced to undertake rigorous measures. From 1697 to 1720 a high standard for wrought plate was enforced by which silversmiths were required to use metal of purer quality than that used for currency.[1] The smaller amount of alloy resulted in silver of softer quality, making it impracticable to manufacture wares beaten thin and highly embossed, and necessitating the use of more substantial forms. A reversion to simpler styles at this time was also a natural reaction after the extravagant fashions of the Restoration period had run

[1] 11 oz. 10 pwt. of fine silver per pound Troy, 8 pwt. finer than the coinage standard. Commonly known as the Britannia standard because marked with this figure. See Jackson, English Goldsmiths and their Marks, pp. 17-28.

their course. Moreover, with the advent of William and Mary from Holland there had been an increasing vogue for Dutch styles, while the relations with France were less close. All these influences tended toward greater simplicity and plainness. The sturdier shapes required but little ornament, most of the elaborate designs of the earlier period were discarded, and only the simpler and bolder ones retained—the deep fluting and gadrooning; the more striking punched designs; applied cast and chased masks and foliage; and ornaments cut out and applied, sometimes plain cut-card work, sometimes enriched with patterns in relief, a fashion brought over earlier from France. Undecorated octagonal forms are very typical of the first third of the eighteenth century, a style popular on the Continent as well. When engraving was added, it was generally finely executed.

New Forms Evolved in Colonial Silver

While the fixing of the higher standard for plate did not extend to America, the plainer fashions in vogue in England were followed here; but since seventeenth-century Colonial styles had been comparatively simple, the change here is less striking. Much of the typical ornament of the earlier period tends gradually to disappear. The work of the early eighteenth century is marked by emphasis on beauty of line and proportion with the consequent evolution of new forms whose simplicity and dignity required no embellishment. More curved lines are introduced, showing in the pear-shaped outlines of the teapot, in the bulbous mug, in the doming of the lid of the tankard and flagon, etc. Octagonal shapes are also considerably employed.

One of the chief developments is in the form of the tankard. Seventeenth-century tankards made in New England had been flat-topped and broad, occasionally decorated with an acanthus surbase or band of fluting.

While this flat-topped form does not pass wholly out of fashion until about 1730,[1] the tankards made after 1715 are generally plain, taller and rather more slender than their predecessors, and show certain new features, moulding about the body and a domed lid, later surmounted by a finial (*figs.* 13 and 76). The moulded band is copied from contemporary English tankards but the finial seems to be a Colonial fashion, possibly borrowed from the Continent, as English tankards practically never display this ornament.

Flagons were probably first made in America by Boston silversmiths about 1711,[2] the early type having a flat lid and a finial. Later, as in the case of the tankard, the lid became domed.

The popular seventeenth-century style of New England beaker had been broad, low, and flat-bottomed. Probably about the end of the century the custom of adding a moulding at the base became generally adopted, and practically all beakers of the first half of the eighteenth century show this feature. Though varying considerably in height, they are generally taller and more slender than earlier examples (*figs.* 7 and 83). The majority of Colonial beakers in existence today are of this type.

Similar to the early tankards in form are the straight-sided mugs of the early eighteenth century (*cf. fig.* 27). Many of them are banded. A newer form of mug displaying the development of curved lines which marks this

[1] Jones in Old Silver of American Churches, p. xl, finds about twenty examples of this early type of New England tankard with flat top, of which three were made prior to 1700. "The other early flat-topped tankards wrought by Boston silversmiths now in New England churches would seem to date mainly from about 1700 to 1730, when they went almost completely out of fashion, having been superseded by the tankards of the same shape with domed covers."

[2] Jones, *op. cit.*, p. lxvi.

period appears probably about the beginning of the century. The early specimens have almost straight sides which curve abruptly inward just above the base (*fig.* 29). In time the sides assume a gentle cyma curve (*fig.* 31), later becoming increasingly bulbous, with splayed foot (*fig.* 32).

On these mugs, the handle is at first a simple S-curve, sometimes in strap form (*fig.* 26), sometimes of semicircular section like the contemporary tankard handle (*fig.* 27), but gradually developing into one of circular section. The handle at a later period is made in double scroll form, often with an acanthus thumb-piece (*fig.* 129).

Some cups follow the shape of the beaker with the addition of one or two strap handles. Tall, bell-shaped cups, with or without handles, are popular during this period. Another type is the two-handled loving-cup, a late development of the straight-sided caudle-cup which by this date had begun to pass out of fashion.

The style of standing-cup which is so characteristic of the seventeenth century is superseded by one of smaller section, with a more slender baluster stem. Whereas in many of the earlier style the bowl and foot are fluted, the new type is almost invariably plain.

At least as early as 1725 the porringer handle with the so-called keyhole piercings had come into fashion[1] and it remained the most popular form throughout the eighteenth century (*fig.* 80). The design was quite probably an adaptation of an English style.

The chocolate-pot by Winslow illustrated in *figure* 72 is classed as belonging to the first period because its decoration is so characteristic of that early time; it was probably

[1]One of this style was made by John Dixwell who died in 1725. It is illustrated on pl. XVII, no. 84, in the American silver exhibition held at the M. F. A. in Boston in 1906.

made between 1690 and 1715. It is doubtful whether teapots, coffee-pots, or chocolate-pots were made in America much before 1700, but from then on they become increasingly popular. As tea and coffee were very expensive at this time, the earlier examples are usually rather small. Following English models, they fall into certain groups according to shape. One class is straight and tapering with low-domed lid like the example in *figure* 43. Another group has straight, tapering sides which curve inward to the base like the chocolate-pot mentioned above. Others are globular, copying Chinese porcelain shapes. Still another popular style which develops the curved line is the pear-shaped teapot represented by *figure* 78. Interesting to compare with this example by a Boston silversmith, John Cony, is one of similar form by Adrian Bancker of New York (*fig.* 47). The latter is to be distinguished by the more compressed body, the moulded band at the shoulder, and the taller neck, local modifications of the same general type. In the earlier chocolate-pots, etc., the handle is set at right angles to the spout but it soon assumes its present position, in the same plane with the spout.

The cast form of candlestick with baluster stem, often octagonal, is developed from the beginning of the eighteenth century on.

Though rare in England, the brazier is apparently considerably more popular in America. The form was quite common in New England in the second quarter of the eighteenth century (*fig.* 77).

The caster is often made in octagonal form like so many pieces of this period (*fig.* 84). The most popular form of the eighteenth century is of vase shape, the earliest examples appearing probably during this period.

Characteristic features of the spoons of this period are

the oval bowl with ribbed or plain rat-tail or (later) the double drop; the rounding of the stem near the bowl; the rounded, up-curved handle end with thickened edge and pronounced mid-ridge with concavity at either side. The mid-ridge becomes less pronounced later. In New York the rat-tail is very rare, the double drop being much more common.

Little Ornament Employed

Certain of the characteristic and highly effective forms of seventeenth-century ornament tend to disappear in the early years of the eighteenth century. The acanthus surbase had been rarely used in America but bands of fluting at the base of cups, tankards, etc., which had been more common, from now on slowly pass out of fashion. Cut-card work remains in vogue for a time. Embossed and engraved decoration are practically not used. It is true that coats of arms, finely executed, often appear but they were added to denote ownership rather than as decoration. The new styles are essentially plain and unornamented. Whatever decoration is used is subordinated to the simple dignity of form. Some of the most interesting bits are the cast masks, especially the cherub heads which so often appear at the tips of tankard handles of this and the preceding period (*figs.* 18 and 22). Finials in their various turned forms suggest the furniture of the time (*fig.* 15). The flat moulded drops (*fig.* 16) which so frequently ornament the handles of tankards are probably related to similar ornaments used especially on chests made about 1700. Many of the most attractive designs used by the silversmiths are pierced, as in some of the porringer handles and in the brazier made by John Burt which has been adapted for the cover design of this catalogue. That the Colonial silversmith was a master of his craft, possessing originality, skill, and fine feeling for form, is abundantly proved by the work of this period.

L A (PROBABLY L. ADAM)

Died 1731.

16 MUG. Straight, tapering; moulded lip and base; handle of semicircular section with triangular body-drop; shaped shield at tip. H. $4\frac{3}{8}$ in.

Inscription: The Gift of Will Roun- / dell & Rebecka Brooks / to Thos. Wrather 1731, on base.

Mark: L A (shaded roman capitals), pellet below, in shield (Walpole, 3:1, but upper margin of shield is more carefully drawn), near lip.

JOHN ALLEN AND JOHN EDWARDS

Boston. John Allen (1671-1760) was the son of Rev. James Allen, a Fellow of Oxford and one of the ejected ministers. He came to New England in 1662 and served as pastor of the First Church from 1668 until his death in 1710. He married (1) Hannah, sister of the silversmith Jeremiah Dummer, (2) Elizabeth Houchin, widow of the second John Endicott, (3) Sarah Hawkins, widow of Robert Breck and sister of Abigail, wife of Colonel John Foster (see no. 12). John Allen quite possibly was apprenticed to Dummer. He married Elizabeth, a sister of John Edwards (*q. v.*, *page* 43).

17 PORRINGER. Circular and heart-shaped piercings in handle; strong English influence. D. $5\frac{5}{8}$ in.

Inscription: G (block letters), on handle.
N E

Marks: I A and I E (crude capitals), each pair in quatrefoil (Walpole, 4:2, 41:1), to left of handle. *Fig.* 41.

The same design is in a porringer by John Edwards, exhibited at the Museum of Fine Arts, Boston, in 1911, catalogue no. 391, pl. 11, and reproduced in Bigelow, Historic Silver, no. 216.

JOHN BURT

1691-1745. Boston, Mass. Son of William and Elizabeth Burt. Married Abigail Cheever, 1714. Served as clerk of the market, tithing-man, and constable. Left a large estate, valued at £6,460.4.9, evidencing great commercial success.[1] Three of his sons, Samuel (1724-54), William (1726-52), and Benjamin (1729-1805), were silversmiths.

18 BRAZIER. Basin with decoratively pierced sides, base, and insetting plate; three scrolled supports projecting above rim; three scroll feet; turned wood handle. H. $3\frac{1}{8}$ in.

Inscription: P (block letters), on base.
S A

Mark: JOHN (italic capitals), in oval (Walpole, 22:1), BURT on base.

Fig. 77, cover design, head-band on page 28, tail-piece on page 59.

Mentioned: M. M. A. Bulletin, 7:154 (ill.).
Of very similar design is a brazier by Paul Revere, no. 226 in the Boston M. F. A. exhibition of American silver held in 1906.

19 PORRINGER. Handle pierced in keyhole pattern. D. $5\frac{1}{2}$ in.

Inscriptions: (a) S W (block letters), on handle; (b) B (script), below, added later.

Mark as in preceding, on face of handle.

20 TANKARD. Low mid-band; stepped and domed lid with turned finial; scrolled thumb-piece; moulded drop

[1] The inventory of Burt's stock and tools, quoted on page xiv, gives an insight into the methods employed by the early silversmiths.

applied on handle; oval tip with grotesque mask. H. $8\frac{1}{8}$ in.

Inscription: H W (block letters), on handle.

Mark: I B (roman capitals), pellet below, crown above, in plain shield (Walpole, 22:3), on base. *Figs.* 15, 18, and 76.

Mentioned: M. M. A. Bulletin, 7:154.

JOHN BURT

FIG. 76 CAT. NO. 20

JAMES CLARKE[1]

Newport, R. I.; working 1734.

21-22 Spoons (2). Each with oval bowl with drop and rat-tail; flat stem with trifid end, central section broad and up-curved. L. $7\frac{3}{4}$ in.

Inscription: B S (block letters).

1742

Mark: J. Clarke (script) in long oval. *Fig.* 60.

[1] See also cat. nos. 88-90.

JOHN BURT

FIG. 77

CAT. NO. 18

These spoons belonged, according to tradition, to Benjamin Smith, first husband of Anne Smith, who later became the wife of Stephen Hopkins, one of the signers of the Declaration of Independence.

JOHN CONY[1]

23 TANKARD. Low-domed and stepped lid with turned finial and scrolled thumb-piece; short, moulded drop on handle; cast cherub's head mask at tip; mid-band applied. H. $7\frac{5}{8}$ in.

Inscriptions: (a) Arms of Holyoke, finely engraved on body: azure, a chevron argent cottised or, between 3 crescents of the second, with scrolled mantling, ensigned with helmet and surmounted by crest-wreath and crest: a crescent of the last (Robson, British Herald); (b) E H (block letters), on handle.

Marks: (1) I C, crowned, cony below, in shield (Walpole, 30:2), on base and at left of handle; (2) I C, in rectangle (Walpole, 30:4), on bezel. *Figs.* 13 and 18.

The first member of the Holyoke family in America emigrated to Massachusetts from Staffordshire in 1630. His great-grandson, Edward Holyoke (1689-1769), son of Elizur and Mary (Eliot) Holyoke, graduated from Harvard College in 1705. In 1714, when the First Congregational Church of Marblehead voted to call an assistant to their pastor, Edward Holyoke of Boston was named as one of the candidates. Although the congregation and the town elected Rev. John Barnard to the office, the followers of Mr. Holyoke were unwilling to abide by this settlement and after a bitter controversy withdrew from the original congregation and established the Second Church with Rev. Mr. Holyoke as first pastor (1716).

The ill-feeling evidently passed with time, for in 1737 upon Rev. Mr. Holyoke's election to the presidency of Harvard College, his devoted congregation, unwilling to allow him to go, were finally won over because "Old Barnard prayed him away." This silver tankard was presented to Mr. Holyoke

[1] 1655-1722. Boston. For further biographical notes, see page 12.

by his congregation as a parting gift. Quite possibly it had previously belonged to this church, as two other similar but uninscribed tankards made by Cony are still owned by the congregation (described by E. A. Jones in Old Silver of American Churches, p. 265). The Holyoke arms were doubtless added to the tankard at this time by a contemporary engraver, as John Cony had died in 1722. During his presidency at Harvard, which lasted from 1737 until his death, Dr. Holyoke is said to have used this tankard in a most generous manner in the entertainment of the trustees and faculty of the college. The piece came eventually to Judge Clearwater from Andrew Nichols, Esquire, of Hathorne, Massachusetts, a great-great-grandson of President Holyoke.

President Holyoke's daughter Margaret married (1750) John Mascarène, son of Jean Paul Mascarène to whom the teapot described in no. 24 belonged. Edward Holyoke's son, Edward Augustus, became one of the most distinguished physicians of Massachusetts, serving as first president of the Massachusetts Medical Society and president of the American Academy of Arts and Sciences. In 1830 he presented to Harvard College a portrait of his father painted by Copley.[1]

24 TEAPOT. Body and high-domed cover of pear shape; knob finial; duck-neck spout curving close to body; straight foot; wood handle. H. $7\frac{1}{8}$ in.

Inscription: Arms and crest of Mascarène (Languedoc and Brittany): argent, a lion rampant gules, on a chief azure, 3 mullets or[2]; crest: a mullet of the same.

Marks: (1) I C, crown above and cony below, in shaped shield (cf. Walpole, 30:2, but shield is more carefully formed), on lip to left of handle and on base; (2) I C in oval (Walpole, 30:3), on bezel. *Fig.* 78.

[1] Samuel Roads, Jr.: History and Traditions of Marblehead, 1880, pp. 41, 50, 349, 358.

[2] Rietstap, in the Armorial Universel, gives "3 étoiles de sable, rangées en chef," but in Jean Paul's memorandum for entering his arms at the Heraldry Office, London (quoted in the New England Historical and Genealogical Register, 9:247), the arms appear as here: on a chief azure, 3 mullets or.

Published: Bigelow, Historic Silver of the Colonies, p. 335, pl. 236. Mentioned: M. M. A. Bulletin, 8:165.
The teapot undoubtedly belonged originally to Jean Paul Mascarène, whose arms it bears. He was born of Huguenot parentage near Castres, Languedoc, France, in 1685, the year of the revocation of the Edict of Nantes. Religious persecution drove him, when only a boy, to seek refuge in Holland. Later he traveled to England where, in 1706, he became naturalized and received a lieutenant's commission in the army. In 1709 he came to Boston in the Dragon, married (1714) Elizabeth Perry, only child of Michael and Joanna Perry, and settled on School Street. Part of his life was spent away from his family in Nova Scotia where he served for some years as lieutenant-governor and commander-in-chief of the province. He retired to Boston in 1750 with the rank of major-general and died there in 1760. His tomb in the Granary Burying Ground on Tremont Street bears his arms. The only son of Jean Paul Mascarène was John Mascarène (1722-1778), who married Margaret (1726-1792), daughter of President Holyoke of Harvard (see preceding entry). Their son Paul was the last of the name. The teapot, however, probably descended to Jean Paul's daughter Joanna who married James Perkins.[1]

WILLIAM COWELL

Boston, 1682-1736. Son of John Cowell, a blacksmith of Boston. Married Elizabeth Kilby. Served as constable, overseer of shingles, scavenger, and clerk of the market. Mentioned in Annals of King's Chapel, 1728. The robbing of his shop is described in Samuel Sewall's diary.[2] His estate amounted to £3,309.19.4. His son William was also a silversmith.

[1] For much of this biographical data we are indebted to the kindness of Paul M. Hamlen of Boston, a descendant of Jean Paul Mascarène.

[2] "Billy Cowell's shop is entered by the Chimney, and a considerable quantity of Plate stolen. I give him a Warrant to the Constable, they find James Hews hid in the Hay in Cabal's Barn on the Back side of the Comon; while they was seising of him under the Hay, he strip'd off his Pocket which was quickly after found, and Cowell's silver in it" (Sewall's diary, June 21, 1707).

JOHN CONY

FIG. 78 CAT. NO. 24

25 NUTMEG-GRATER. Cylindrical box of sheet silver set into moulded base; body marked by cross-hatching; detachable cover engraved with carnation; cylindrical grater inside. H. $2\frac{5}{8}$ in.

Inscription: S E (block capitals), on base.

Mark: W C (shaded roman capitals), in oval (Walpole, 31:3), on base of box, inside cover, and on base of grater. Vignette on title-page.

26 PATCH-BOX. Shallow, oval; milled edges; separate cover with crude, incised tulip design; base with inscription surrounded by heart and scrolls. D. $1\frac{5}{8}$ x $1\frac{1}{4}$ in.

Inscription: Mary Mendum (initial letters are block
M Mendum capitals; other letters
anno 1722 script or italic)

Mark: W C (shaded roman capitals), pellet between, in rectangle, inside on base.

This patch-box is in the style of the preceding period but was probably not made until the early eighteenth century. According to tradition, Mary Mendum was a belle of Salem.

27 PORRINGER. Pierced handle suggesting English style but without customary crown cresting. D. $5\frac{5}{8}$ in.

Inscription: L (block letters), on handle.
S M

Mark: W. Cowell (italics), in cartouche, inside on base.

A similar porringer with full cresting, made by John Edwards, is reproduced in Bigelow, Historic Silver of the Colonies, p. 313; another by Cowell was exhibited at the Museum of Fine Arts, Boston, in 1906, and illustrated in that catalogue, no. 69, pl. XVII, and appeared again in 1910 in the Hudson-Fulton Exhibition at the Metropolitan Museum, cat. no. 302. Of somewhat similar design is a porringer by S. Burrill in the Garvan Collection, now on loan at the Metropolitan Museum.

JOHN DIXWELL

Born in New Haven, Conn., 1680; died in Boston, 1725. Son of the regicide, Colonel John Dixwell who, fleeing from England, sought refuge in New Haven and lived there, under the name of James Davids, in retirement until his death. His son moved to Boston before 1700. Married (1) Mary Prout, (2) Martha Bowes, (3) Abigail Bridgham. Deacon of New North Church, erected in 1714. His son, Lieutenant Basil Dixwell (1711-1746), also a silversmith, lost his life at Louisburg.

JOHN DIXWELL
FIG. 79 CAT. NO. 28

28 CUP. Tapering; flaring lip; moulded band applied at foot; scrolled strap handle. H. $3\frac{1}{8}$ in.

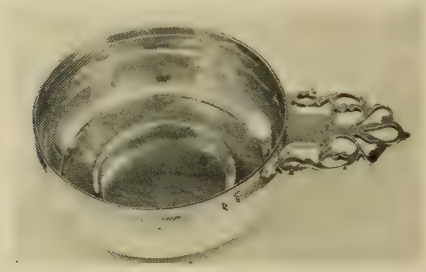
Inscriptions: (a) R A (block capitals), on base; (b) late inscription, on body.

Mark: I D (roman capitals), in oval (Walpole, 36:1), to left of handle and on base. *Fig.* 79.

JOHN EDWARDS

1670-1746. Born in England and probably served his apprenticeship in London, 1684-1691. Married Sybil

Newman, 1694, and Abigail Fowle, widow of William Smith of Charlestown, in 1740. Was a man of education and prominent in civic affairs; member of Boston militia and tithing-man, 1701, 1708, 1711; fourth sergeant of Artillery Company, 1704; constable, 1715; assessor, 1720-1727. Member of the church in Brattle Square. He was one of the most flourishing of Boston silversmiths, leaving an estate valued at £4,840, of which his goldsmith's tools were worth £336, the goods in his shop £1,042, and the silver and gold £2,305.



JOHN EDWARDS
FIG. 80 CAT. NO. 30

29 PORRINGER. Handle pierced in keyhole pattern with two arched openings in base. D. $5\frac{5}{8}$ in.

Inscription: R (block letters), on handle.
D R

Mark: I E (roman capitals), crowned, fleur-de-lis below, in shaped shield (Walpole, 41:4), to left of handle.

30 PORRINGER. Handle pierced in keyhole design. D. $5\frac{3}{4}$ in.

Inscriptions: (a) Arms engraved in oval—3 fleurs-de-lis with crescent for difference, a chief chequy—surrounded by foliate scrolls; (b) S A (monogram) to T K (monogram), incised on the under side of handle (script, added later).

GEORGE FIELDING

FIG. 81 CAT. NO. 32

76881

Mark as in preceding, to left of handle, twice. *Fig.* 80.

The tradition is that this porringer was presented by Sarah Austin to Thomas Kneeland when he was a child. He belonged to the well-known Kneeland family who a century and a half ago were large landowners in Boston.

31 SPOON. Shallow, broadly oval bowl with drop and long grooved and beaded tongue; broad, flat stem; trifid end with up-turned points. L. $7\frac{5}{8}$ in.

Inscription: M I (crude block letters), on back of handle. M W

Mark as in no. 29.

GEORGE FIELDING

New York, Freeman, 1731.

32 TANKARD. Flat top in two stages, with serrated rim and corkscrew thumb-piece; handle with incised design below hinge and moulded and punched ornament applied down center; tip, a disk of wavy outline with punched ornament. H. $6\frac{1}{2}$ in.

Inscription: E G, on handle.

Mark: G F, in oval (Walpole, p. 46), twice, to right and left of handle. *Figs.* 21 and 81.

Ephraim Gumare is said to have been the original owner.

N G (PROBABLY NOAH GUILLE)

Boston; working 1701. Admitted as Freeman in 1701, William Rouse being his security.

33 COFFEE-POT. Straight, tapering; low-domed lid with moulded acorn finial; slightly curved spout; scroll wood handle. H. $6\frac{1}{8}$ in.

Inscriptions: (a) I C (block letters), on base; (b) arms probably of Cruttendon (Crutendon, Cruttenden): azure,

a chevron argent between 3 estoiles gold. The arms are enclosed by acanthus scrolls and shell ornament and surmounted by a basket of fruit.

Mark: N G (shaded capitals), in shaped cartouche, twice to right of handle and twice on bezel. *Fig.* 82 and initial on page xxxv.

Published: M. M. A. Bulletin, 13:244.

N G (PROBABLY NOAH GUILLE)
FIG. 82 CAT. NO. 33

GEORGE HANNERS

Boston, about 1696-1740. Son of Robert and Hannah (Matson) Hanners. Married Rebecca Peirson. Estate valued at £2,667.11.11. His son, George Hanners, Jr. (1721-1760), was a silversmith.

34 BEAKER. Plain; flaring lip; broad applied foot-rim with few mouldings. H. 6 in.

Mark: G. HANNERS (italic capitals), in rectangle (Walpole, 58:1), on base.

Mentioned: M. M. A. Bulletin, 8:164.

This beaker is one of five originally belonging to the Congregational Church of Greenland, N. H. (founded 1756), and de-

scribed by Mr. Jones in Old Silver of American Churches, 1913, p. 187. He states that "a tradition exists that these beakers were presented by Mrs. Elizabeth Packer, wife of Thomas Packer, physician, colonel and judge of probate, of Portsmouth, in New Hampshire. She died in 1717, aged 62, and was buried in the old burying ground here; he died in 1728." One of the five beakers has been given to the Museum of Fine Arts, Boston. All five were exhibited there in 1911, catalogue no. 541.

35 Spoon. Handle up-curved with long mid-rib; rat-tail and short drop on bowl. L. $7\frac{3}{8}$ in.

Inscription: R (block letters).
I D

Mark as in preceding.

T K

36 Butter-Tester. Incised border on handle. L. $5\frac{3}{8}$ in.

Mark: T K, in reserve, twice.

This butter-tester and that described in cat. no. 107 belonged at one time to Judge Clearwater's great-grandmother who died in 1708 and later to his grandmother and were used by them for many years. Objects of this sort in England were frequently used as apple-corers.

T M (probably THOMAS MILLNER)

Boston; about 1690 to about 1745. Perhaps one of John Cony's apprentices. Married Mary Reed.

37 Tankard. Tapering, with mid-band; domed and stepped lid with turned finial and scrolled thumb-piece; flat, moulded drop on scroll handle; tip, a flat oval disk; body engraved with foliate scroll and pendent husk design enclosing a coat of arms. H. $8\frac{1}{4}$ in.

Inscription: Coat of arms: argent, on a fess sable a crescent . . . , in chief 3 fleurs-de-lis of the second.

Mark: T M (?) monogram, in rectangle, twice, to left of handle near lip.

These are probably the Eyles arms, which are (Robson, British Herald, and Rietstap, Armorial Général) argent, a fess engrailed sable, in chief 3 fleurs-de-lis of the last. Sir John Eyles was Lord Mayor of London in 1688. Sir Francis Eyles, director of the East India Company and an alderman, was created a baronet in 1714. His son was Lord Mayor in 1727. The tankard was purchased from a member of the Endicott family of Boston but the connection between them and the Eyles has not been traced.

W N

38 Chocolate-Pot. Straight, tapering; low-domed lid with moulded finial fixed to sliding plate above circular opening in lid; double-scroll wood handle set at right angles to straight, tapering spout. H. $9\frac{3}{8}$ in.

Inscription: oz. p.

27 15, on base.

Mark: W N (shaded roman capitals), pellet between, in rectangle, to right of handle near lip. This mark appears, so far as is known, on only one other piece, a lemon strainer formerly owned by George Munson Curtis.

Fig. 43.

This chocolate-pot was probably made about 1735.

JOHN NOYES

1674-1749. Boston. Son of John and Sarah (Oliver) Noyes. Married Susanna Edwards in 1699, and was brother-in-law of John Edwards, the silversmith. Quite prominent in the community; ensign of Artillery Company, 1704; elected constable in the same year but declined to serve. Member of the church in Brattle Square.

39 Porringer. Small bowl; pierced handle, probably a forerunner of the familiar keyhole pattern. D. $4\frac{5}{8}$ in.

Mark: I N (Walpole, 87:2), to left of handle (probably Noyes). *Fig.* 41.

I R (PROBABLY JOSEPH RUSSELL)

1702-1780. Barnstable, Mass., and later of Bristol, R. I.

40 BEAKER. Plain; everted lip; reeded band applied at base. H. $4\frac{5}{8}$ in.

I R (PROBABLY JOSEPH RUSSELL)
FIG. 83 CAT. NO. 40

Inscription: This belongs to y^e^ Chh / of Christ in Truro / 1730 (old lettering), on base.

Mark: I. R (shaded roman capitals), pellet between, in oval. *Fig.* 83.

Mr. Jones in Old Silver of American Churches, p. 471, describes this beaker which then belonged to the First Congregational Church of Truro, Mass. (founded 1711).

MOODY RUSSELL

1694-1761. Barnstable, Mass. Son of Jonathan Russell and Martha, daughter of Rev. Joshua Moody. Grandson of Rev. John Russell who gave shelter to the fleeing regicides, Goffe and Whalley, at his home in Hadley. Moody Russell's uncle, Eleazer Russell (1663-1691), was a silversmith of Boston. Another uncle was the silversmith, Edward Winslow, to whom Moody Russell was apprenticed. His sister Abigail married Nathaniel Otis and their son became the celebrated silversmith Jonathan Otis.

41 BEAKER. Plain; flaring lip; applied reeded band at foot. H. 5 in.

Inscription: This belongs to y^e^ Church of Christ in Truro (rude lettering), on body.

Mark: M R (roman capitals), in rectangle (Walpole, 102:1), on lip. *Fig.* 7.

Published: Jones, Old Silver of American Churches, p. 471, where another beaker exactly like this is also described. The First Congregational Church of Truro was founded in 1711.

42 CASTER. Octagonal; overlapping, slightly domed lid with finial; reeded strap handle; moulded foot. H. $3\frac{5}{8}$ in.

Inscription: C (crude block
T M
letters), on base.

Mark as in preceding, on base. *Fig.* 84.

MOODY RUSSELL
FIG. 84 CAT. NO. 42

I T (PROBABLY JACOB TEN EYCK)

Born about 1704; son of Koenraet Ten Eyck, the silversmith. In 1719 indented to Charles Le Roux, celebrated New York goldsmith and engraver. Worked in Albany.

43 PORRINGER. Keyhole handle. D. $5\frac{1}{2}$ in.

Inscription: S (block letters), on handle.
R E

Mark: I T, in oval, underneath handle and at lip to left of handle (Walpole, 112:1).

The initials are thought to be those of Robert and Elizabeth Sutermeister, an old Dutch family of Kingston.

ANDREW TYLER

1692-1741. Boston, Mass. Son of Thomas Tyler. Married Miriam Pepperell, sister of Sir William Pepperell.

Served as scavenger, assessor, and fire-ward, 1720-27; selectman, 1729-32. Member of the church in Brattle Square. His daughter married Captain David Ochterlony, their son being Sir David Ochterlony, who won distinction as a British general in India. Her second husband was Sir Isaac Heard.

PETER VAN DYCK
FIG. 85 CAT. NO. 45

44 CUP. Plain, tapering toward foot; applied moulding at foot; moulded strap handle. H. $2\frac{3}{8}$ in.

Inscription: P (block letters). I S

Mark: A T (roman capitals), fleur-de-lis below, in heart (Walpole, 115:1), twice, to right and left of handle.

PETER VAN DYCK

1684-1750. The greatest of New York silversmiths. Probably learned his trade from his father-in-law, Bartholomew Le Roux. Married (1) Rachel Le Roux, (2) Cornelia Van Varick. Constable of East Ward in 1708; assessor in 1730. Active participant in political strife during the administration of Governor Cosby.

45 MUG. Slightly everted lip; body curving inward to moulded and splayed foot; double-scroll handle with double body-drop. H. $4\frac{1}{2}$ in.

Inscription: A (block letters), on top of handle.
I S

Mark: P V D (roman capitals), pellets between, in oval (Walpole, 117:1), twice, near lip to left of handle.

Fig. 85.

SAMUEL VERNON

1683-1737. Newport, R. I. Son of Daniel Vernon (1643-1715), who came from London to Rhode Island in 1666, and his wife, Ann Dyer. She was a granddaughter of Mistress Ann Hutchinson and sister of Elizabeth Hutchinson, the mother of the silversmith Edward Winslow. Samuel Vernon married Elizabeth Fleet in 1707 and Elizabeth Paine, widow of . . . Prince in 1725. He became a Freeman, 1714. Elected justice of the peace, 1728; assistant in the General Assembly, 1729-1737. Served on various committees, including one to settle boundary dispute between Massachusetts and New Hampshire in 1737. Vernon was highly esteemed in the community. Of his sons more is noted below (under no. 47).

46 PORRINGER. Deep bowl; handle pierced in keyhole design with two arched openings in base. D. $5\frac{5}{8}$ in.

Inscriptions: (a) M D (block letters), floral spray between S C (block letters), on handle; (b) B B (block letters), on base.

Marks: (1) S V (roman capitals), fleur-de-lis below, in heart (Walpole, 119:1), inside on bottom and on under side of handle; (2) S S (?) in rectangle, on upper side of handle; probably the mark of another silversmith, added at a later date. *Fig.* 40.

47 TANKARD. Plain; stepped lid with flat top; scrolled thumb-piece; scrolled handle with drop and plain oval tip. H. $6\frac{1}{4}$ in.

Inscription: I W (block letters), on handle.

Mark: S V as in preceding, on top of lid and on body near lip to left of handle.

Published: M. M. A. Bulletin, 8:18.

This tankard is said to have come from the Vernon house, a fine old Colonial mansion still standing at the corner of Mary and Clarke streets, Newport.[1] Built in 1758 and first occupied by Metcalf Bowler, a wealthy merchant, it was sold in 1773 to William Vernon (1719-1806), youngest son of Samuel Vernon, the silversmith and maker of the present tankard. An older son, Thomas, was a Tory and because of his sympathy with the Loyalist cause was banished from Newport in 1776 and forced to spend several months in exile in the northern part of the state.[2] Samuel Vernon's other sons, however, were ardent patriots. William and Samuel, Junior, before the war were prosperous merchants and ship-owners, trading with all the maritime nations of Europe, with the West Indies and Africa. At the outbreak of the Revolution William was living in the house on Mary and Clarke streets, but in 1776 he left the city, burying his silver but leaving his furniture in the house. From 1776 until 1779 the British forces held the town, no doubt occupying this house among others. At this time William Vernon was in Boston, serving as president of the Continental Navy Board (1777-81), where his wide knowledge of marine affairs made him invaluable. Shortly after the British evacuated Newport, a friendly fleet entered the harbor and from 1780 to 1781 the French were quartered in the city. The admiral of the fleet, Count de Rochambeau, made the Vernon house his headquarters and here he received Washington and Lafayette. On both these occasions, it is said, the Vernon tankard was used. After these stirring days William Vernon returned to his home and later his son occupied the house. In 1908 a bronze tablet to Rochambeau was affixed to the house by the Alliance Française and the house itself was purchased in 1912 by the Charity Organization Society of Newport so that its preservation is assured.

[1] For the history of this house and a vivid picture of Newport before and during the Revolution, see M. L. Stevens, The Vernon House, Newport, 1758-1915, publ. 1915.

[2] During his exile Thomas Vernon kept a journal now preserved by the Newport Historical Society and published as the Rhode Island Tracts, no. 13, 1881: Diary of Thomas Vernon, 1776. It contains much of interest regarding conditions in Rhode Island at that period.

WILLIAM VILANT

Philadelphia; working 1725.

48 Tankard. Small; lid in two flat stages surmounted by small central dome; scrolled thumb-piece; flat moulded drop ending in foliate ornament on handle; cast ornament at tip, head in scrolled shield. H. $4\frac{7}{8}$ in.

WILLIAM VILANT
FIG. 86 CAT. NO. 48

Inscriptions: (a) C (rude block letters), on base; a

T B

later inscription adds the date *1696* and the statement that the initials are those of Thomas and Beulah Coates.

(b) oz. : pwt.

16 : 18

Mark: W V, fleur-de-lis below, in heart (Walpole, 119:1), on either side of handle. *Figs.* 18 and 86.

This tankard is said to have descended from Thomas and Beulah Coates to their great-great-great-granddaughter, Sarah Wistar Morris, 1840. It was purchased by Judge Clearwater from a direct lineal descendant of Thomas and Beulah Coates.

I W (PROBABLY JOHN WINDOVER)

New York; working 1694-1727.

49 PATCH-BOX. Oval; lid with formal incised design, flower surrounded by leaf scrolls within tongue border. D. $2\frac{5}{8}$ x $1\frac{3}{8}$ in.

Inscription: C V W (block letters), scratched on base.

Mark: I W, in oval, on base.

The initials are said to be those of Catharine Van Vechten Wynkoop.

EDWARD WINSLOW[1]

50 TANKARD. Hinged lid missing; large, tapering body; heavy handle with short moulded ornament applied and long body-drop; tip, cast cherub's head with scrolls. H. $5\frac{1}{2}$ in.

Inscription: E I V Junier Sep^{r}. 24. 1711, within scrolled cartouche (E I V in block letters, rest in crude lettering).

Mark: E W (shaded roman capitals), fleur-de-lis below, in shaped shield (Walpole, 127:1), to left of handle. *Fig.* 18.

51 TANKARD. Tapering, with mid-band; low-domed and stepped lid with turned finial; fluted thumb-piece; scroll handle with flat drop and domed oval tip. H. $7\frac{3}{4}$ in.

Inscription: Hutchinson arms and crest as on chocolate-pot (cat. no. 11) represented with scaled mantling, scrolls, and foliation.

Mark as in preceding, to left of handle.

This tankard probably belonged to Thomas Hutchinson (see biographical notes under no. 11).

[1] 1669-1753. Boston. For further biographical notes, see p. 21.

52 Dress-Sword. Grip bound with silver wire; moulded pommel, solid two-cusped guard, branch, and quillon all of silver. L. $31\frac{1}{4}$ in.

Mark: E W (shaded roman capitals), in double circles (Walpole, 127:3), on branch and guard.

Published: Boston, M. F. A., American Church Silver, 1911, cat. no. 1026.

According to tradition, this sword belonged to Governor Benning Wentworth, the English governor of New Hampshire, 1741-1767, and was worn by him on the occasion of his second marriage, an account of which is given in Longfellow's poem, "Lady Wentworth" (see no. 15).

MAKERS UNKNOWN

53 Alms-Box. Straight, tapering; flaring foot; low-domed and hinged lid with rectangular slot furnished with high rim; two strap handles; engraved on either side with large wreath. H. $7\frac{1}{8}$ in.

Mark indistinct, on rim of slot.

This alms-box came from a church at Portsmouth, N. H.

54 Bowl and Cover. Slightly rounded sides, somewhat flaring lip; ring foot; domed, inserting cover with ring foot when inverted; form probably suggested by Chinese cup and cover. H. $3\frac{1}{2}$ in.

Inscriptions: (a) K (rude block letters), on cover; and

A I

on base, (b) 10, (c) B (probably later).

I I

Bowls of this type in English silver are generally called college cups; in America they probably served as sugar-bowls.

55 Wine-Taster. Shallow bowl with thick moulding at lip; small pierced handle. D. $3\frac{3}{8}$ in.

Inscription: M S (crude capitals), beneath handle.

50 Patch-Box. Shallow, oval; formal design incised on cover. D. $2\frac{5}{8}$ x $1\frac{5}{8}$ in.

Inscription: N (block letters), on base.
L M

Published: M. M. A. Bulletin, 14:248.

This patch-box belonged to Lucy Mercy Noyes, a belle of Portsmouth, New Hampshire, who gave it to her granddaughter named for her, who in turn bequeathed it to her namesake and grand-niece by the following bequest: "I bequeath my silver patch box, carved with true lovers knotts and locks of curling hair, which I had from my grandmother, Lucy Mercy Noyes, for whom I was named, upon which the initials of her full name likewise are carved, and my tea spoons also had from my grandmother, carved with the same said initials, the same to my grand niece Lucy, daughter of my nephew, Joseph Noyes, the said Lucy being so named after my said grandmother and me. The said patch box and tea spoons to be hers when she is eighteen years old, unless she gets married before then, when she is to have them on her wedding day." Judge Clearwater bought the little patch-box at a Red Cross salvage sale held during the Great War, to which it had been donated by a descendant of Lucy Noyes.

MAKER UNKNOWN
Fig. 87 Cat. No. 57

57 Church-Seal. Engraved representation of church; legend in margin: SIG. ECCL. REFORM. PROT. BELG. KINGSTON. D. $1\frac{1}{4}$ in. *Fig.* 87.

The edifice represented on this seal is thought to be the Cathedral at Dordrecht, Holland, in which the great Synod of Dort held its session. The seal itself was used for generations in the First Reformed Church at Esopus Kingston, N. Y. Among the many church documents upon which it was impressed are numerous deeds of pews, which are still owned, according to the old custom, by members of the church. This church was founded in 1659 under the ministry of Hermanus Blom who, after his ordination by the Classis in Holland, came

to New Netherland at the request of that body to preach "both on water and on the land, and in all the neighborhood, but principally in Esopus." Until 1808, the services of the church were conducted in Dutch by pastors who had received their training in Dutch or German universities. There is a tradition which links this seal with the name of the silversmith, Benjamin Wynkoop, though whether he presented it to the church or had some share in its production, it is impossible to determine. It is believed to have been first used about 1725.

THIRD PERIOD

ABOUT 1730 TO 1775

Rococo Designs Brought into England from Europe

THE plainer styles of the time of Queen Anne did not outlast the reign of her successor, George I. The revocation of the high standard for silver in 1720, combined with the influx of Huguenot craftsmen from France at this period, brought about the introduction into England of the so-called rococo style, then in vogue in northwestern Europe and particularly in France where it had originated from the Louis XIV style. This desire for more ornate decoration was dominant in England from about 1725 to 1765 when a counter-change gradually came about. The term rococo probably originated in *rocaille*, the French word for the rock-work which is so characteristic a feature of the decoration. The shapes are generally made up of curves, tending toward lightness of effect. The ornament consists of a combination of rock-work, shells, fantastic scrolls, leaf-work, escutcheons, and diapered or reticulated reserves, dainty and fanciful when employed in moderation, heavy and grotesque when too lavishly applied, as in some of the later and degenerate forms.

Rococo Influences in America

These influences were felt in America but apparently were balanced by a fundamental desire for simplicity, for the more extravagant forms do not appear here. The rococo impulse is chiefly manifested in the shape of objects, in the tendency toward lighter effects, more curves, more fanciful outlines. Even in earlier forms which continue in favor, there is a more conscious striving for refinement and elegance.

Tankards and flagons tend to become taller and more slender, their domed lids higher; their finials show greater variety and become more definitely ornamental (*figs.* 99 and 106). A few tankards are made in bulbous form (*fig.* 14), similar to the popular form of mug, while a new development of the flagon is pear-shaped with a high foot, a handle resembling that on the contemporary mug, a spout, and a hinged and domed lid.

Probably the most notable development in form under rococo influence is the introduction of the teapot of inverted pear shape with low, bell-shaped cover and spreading foot (*fig.* 96), and of the tall, pear-shaped coffee- and chocolate-pots of the same general style (*fig.* 52). The accompanying sugar-bowl and cream-jug follow the same fashion, the former usually circular in section, with undulating sides; the latter, so characteristic of the period, made of pear shape with long scroll lip and three legs (*fig.* 92). Much the same lines appear in the gravy-boat which shows rococo influences in the waved line of the lip, in the form of its scroll handle, and in the scallop shells which frequently ornament the three feet at their junction with the bowl.

The shallow bowl set on three legs is the typical form of salt used at this time and is illustrated by a pair by Austin (*fig.* 89).

The vase-shaped form of caster with high-domed lid

and splayed foot is further developed during this period (*fig.* 110).

The spoon is characterized by the ovoid bowl, double or single drop, often with rococo shell, scroll, or palmette ornament in relief; the up-curved handle with short ridge becoming down-curved toward the end of the period.

Rococo Elements in Decoration

The extravagant fancies of European artists were much modified by their American contemporaries. There is neither the richness of invention nor, on the other hand, the riot of ornament so often found in European work, but rococo elements are none the less evident in Colonial silver. Among such are the scrolled flutes found at the bases of spouts or ornamenting handles; the repoussé designs of flowers, leaves, and scrolls; the moulded and cast ornaments, such as the shell, palmette, and scroll, applied on the bowls of spoons, on the handles, feet, etc., of teapots, creamers, gravy-boats, and similar objects. By far the greatest number of rococo motives, however, appear in the engraved designs, in the rock-work, shells, foliate scrolls, flower sprays, diapered grounds, masks, etc., which decorate so many pieces of the period. Escutcheons of fantastic scrolled outline surrounded by flower sprays, pendent husks, or shell-work are common (*figs.* 102 and 111 and initial on page 60). The comparison of such details with those of the succeeding period is interesting and illuminating.

PYGAN ADAMS

1712-1776. New London, Conn. Son of Rev. Eliphalet Adams and Lydia, daughter of Alexander Pygan. Rev. Mr. Adams succeeded to the ministry of the First Congregational Church of New London when the Rev. Gurdon Saltonstall became governor of the colony. Pygan Adams was a merchant and one of Connecticut's

greatest silversmiths; he also served the community as captain in the militia, and representative from New London to the General Assembly at most of the sessions from 1753 to 1765, serving as auditor, overseer of the Mohegan Indians, and one of the builders of the lighthouse at New London in 1760.

PYGAN ADAMS

FIG. 88 CAT. NO. 58

58 COFFEE-POT. Plain, tapering; low-domed lid with tall moulded finial; curved spout with scrolled flutes at base; wood handle with scrolled silver sockets and moulded body-drop. H. $9\frac{3}{4}$ in.

Inscription: I C B (script monogram) surmounted by crest: right arm in armor embowed, hand bare, grasping unsheathed dagger.

Marks: (1) P A (roman capitals), pellet between,

crowned, in shaped rectangle (Walpole, 3:1), on base; (2) P A (roman capitals), pellet between, in rectangle (Walpole, 3:2), twice, to right of handle. *Fig.* 88.

Published: M. M. A. Bulletin, 8:164; Curtis, Early Silver of Connecticut and its Makers, 1913, p. 81, pl. xxiiia.
The initials are those of the original owner, Ichabod C. Barrett of New London. When in 1781 during the American Revolution the city was captured and burned by the British forces led by Benedict Arnold, this coffee-pot was carried away by a British officer to London. It remained in his family until recently when the last owner died childless and his collection was sold at Christie's. The coffee-pot was bought by Crichton Brothers from whose New York agents Judge Clearwater secured it. What the latter learned of its history at that time was later confirmed by Absalom Barrett of Pougnkeepsie, a descendant of the original owner.

JOSIAH AUSTIN

1719-1780. Charlestown, Mass. Married Mary Phillips.

59-60 Salt-Cellars, Pair. Circular bowl on three scroll feet; unusual moulded design at knee. H. 1 $\frac{7}{16}$ in.
Inscription: E (block letters).
P E
Mark: I A (crude capitals), pellet between, in rectangle (similar to Walpole, 7:3 but I has cross-line at center), on base. *Fig.* 89.

These came to Judge Clearwater from a member of the Endicott family of Boston. The tradition is that the salts were presented as a wedding-present to Philip and Emily Endicott with the hope that the symbolism of the salt—fidelity and hospitality—might mark their married life.

B B

61 Spoon. Oval bowl joined to stem by drop and palmette-like ornament; handle up-curved at tip with faint mid-rib. L. 4$\frac{3}{4}$ in.

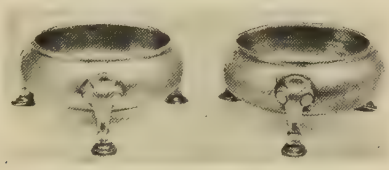
Inscription: P (block letters).
S E

Mark: B B (roman capitals), in rectangle (?).

I B

62 CASTER. Vase-shaped with chased and embossed floral and rocaille scroll patterns; moulded finial; splayed foot. H. 5 in.

Mark: I B (script monogram), in round, twice beneath base.



JOSIAH AUSTIN
FIG. 89 CAT. NOS. 59-60

ADRIAN BANCKER

1703-c.1761. New York, N. Y. Son of Evert Bancker, mayor of Albany. Married Elizabeth van Taerling, 1729. Admitted as Freeman, New York, 1731; continued his trade for about thirty years. Collector of South Ward, 1733-1736.

63 BEAKER. Tall, tapering; moulded band applied at base. H. 7 in.

Inscriptions: (a) 13 oz. 7 p., scratched on base; (b)
£6 3 6
1 10 0
7 13 6 (figures of original cost), on base.

Mark: AB (roman capitals), in oval (Walpole, 10:1), twice on base. *Fig.* 90.

This beaker formerly belonged to the Reformed Dutch Church of Rochester, in Accord, N. Y. Described by Jones in Old Silver of American Churches, 1913, p. 1; exhibited at Metropolitan Museum of Art, in 1911, catalogue no. 9. "The Rochester Church was organized in 1701, the beginning of its life coinciding with that of the community itself. It shared for several years the fostering care of the Rev. Petrus Vas and the Rev. G. W. Mancius of Kingston. Eager for a minister of their own, the churches of Marbletown, Rochester, and

ADRIAN BANCKER
FIG. 90 CAT. NO. 63

Wawarsing in 1751 sent Jacobus Frelinghuysen to Holland to complete his studies at the University of Utrecht and return as their clergyman. He was licensed and ordained by the Classis of Amsterdam and sailed for America, but died during his passage over." (Catalogue of an Exhibition of Silver Used in New York, New Jersey, and the South, p. 10.)

64 PORRINGER. Geometric handle with three large and one small piercing; very deep bowl. D. $5\frac{3}{8}$ in.

Inscriptions: (a) S M (block letters), on base; (b) modern record.

Mark: as in preceding, twice on base. *Fig.* 41.

Exhibited at the M. M. of A. in 1911, no. 13 of the Catalogue of an Exhibition of Silver.

65-66 Spoons (2). Thickened drop on bowl; tip of stem slightly up-curved with mid-rib. L. $7\frac{3}{4}$ in.

Inscription: M
I V (block letters), on back of handle.

Mark as in no. 63, twice on stem of each.

N. BARTLETT

About 1760.

67 Spoon. Drop and floral ornament in low relief on bowl; tip of handle rounded, slightly up-curved; very faint mid-ridge. L. 8 in.

Inscription: E L (block letters), underneath handle.

Mark: N. BARTLETT (shaded roman capitals), in rectangle (Walpole, II:1). *Fig.* 60.

DANIEL BOYER[1]

About 1725-1779. Boston, Mass. His father, James Boyer (1700-41), was a Huguenot silversmith who had married the daughter of Daniel Johonnot and came from

[1] "Just imported from London, and to be sold by
"Daniel Boyer, Jeweller,

"At his Shop opposite the Governor's in Boston. Best Brilliant and Cypher Earing and Button Stones, Binding Wire, Brass and Iron ditto. Brilliant and cypher ring stones, Brass stamps, Garnets, Amethysts, and topaz. Buckle and ring brushes, Ring and buckle sparks, Money scales and weights, Locket stones & Cyphers, Small sheers & Plyers, Ruby and white foyle, Screw dividers, Coral beads, Blow pipes, Coral for Whistles, Shoe and knee Chapes, Draw plates, Moulding sand, Rough and smooth files, Crucibles and black pots, Borax and Salt-Petre, Pommice and Rotten-stone, etc.

"Where also may be had, some sorts of Jewellers and Goldsmith work, cheap for cash." (Advertisement quoted in McClellan, Historic Dress in America, 1904, p. 247.)

La Rochelle, France. Daniel Boyer married Elizabeth Bulfinch. Served as clerk of the market, 1754-58, and fourth sergeant of the Artillery Company, 1762. Member of the Old South Church. Two of his daughters married the silversmith, Joseph Coolidge, who was one of the Sons of Liberty and a member of the Boston Tea Party.

68 Mug. Everted lip; bulbous body; splayed and moulded foot; double-scroll handle with acanthus thumb-rest. H. $4\frac{1}{8}$ in.

Inscriptions: (a) S F to A F (block capitals), on base; (b) I S R (or I F R?) (script monogram), on front.

Mark: BOYER (roman capitals), in rectangle (Walpole, 16:1), on base.

B B (PROBABLY BENJAMIN BRENTON)

Newport, R. I., born 1710.

69 Porringer. Keyhole handle. D. $5\frac{5}{8}$ in.

Mark: B B (tall, fine roman capitals), in rectangle, beneath handle.

JOHN BREVOORT

New York. Born 1715, son of Elias and Margaret (Sammans) Brevoort and probably great-grandson of the emigrant, Hendrick Janszen Van Brevoort, who was born about 1630 and came to New Amsterdam from Holland. John Brevoort married Louisa-Abigail, daughter of Rev. Joshua Kockerthal, in 1730. Became Freeman in 1742 and established reputation as skilled goldsmith. His daughter Charlotte married Whitehead Hicks, mayor of New York, 1766-1775.

70 Tankard. Flat lid with serrated margin; curved spout (added later); thumb-piece scrolled and set in reverse

position; handle with flat moulded drop; plain oval tip. H. $6\frac{5}{8}$ in.

Inscriptions: (1) R (block letters), on base; (2) on P I lid, arms of Remsen: quarterly, (1) argent, 2 arms armed, hands extended fesswise in pale proper; (2) (3) gold, on a water vert, 2 swans proper; (4) argent, a garb in pale vert. Crest: an eagle's head erased proper. Motto on scrolled ribbon: Otium ex labore (Rietstap, Armorial Général).

Mark: I B V, in oval, to right and left of handle (similar to Walpole, 18:1, but not so crude and B does not have median scrolls).

This tankard is said to have belonged originally to Phoenix Remsen, a well-known member of the family from which Judge Clearwater secured this piece.

ZACHARIAH BRIGDEN[1]

1734-1787. Born in Charlestown, Mass.; died Boston. Son of Michael and Winifred (Sprague) Brigden. Married (1) Sarah, daughter of Thomas Edwards, the silversmith, (2) Elizabeth Gillam. Had shop and house on Cornhill.

71 Porringer. Deep bowl; keyhole handle. D. $5\frac{5}{8}$ in.

Inscription: M H (block letters), on handle.

Mark: Z. Brigden (script), in cartouche, beneath handle (Walpole, 18:1).

This belonged, it is said, to Mary Whipple Holyoke (1699-1790), wife of President Holyoke of Harvard. At her death she left the porringer to her husband's granddaughter, Mary Holyoke Pearson (1782-1829). She married in 1813 the Rev.

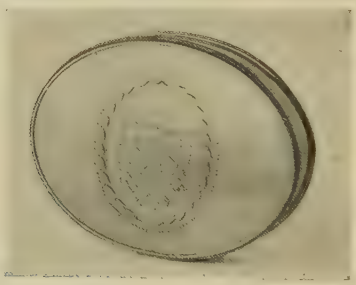
[1] See also cat. nos. 200-202.

Ephraim Abbott, born 1779, graduated from Harvard College in 1806, died 1870. She left all her property to her husband and in 1830 he married a second wife. The porringer descended to their son, George E. H. Abbott of Groton, from whom it came to Judge Clearwater. (See cat. no. 101.)

S B (PROBABLY SAMUEL BURRILL)

Boston, Mass.; working 1733.

72 TOBACCO-BOX. Oval; separate, slightly convex cover with overlapping moulded rim. D. $4\frac{5}{8}$ x $3\frac{1}{2}$ in.



S B (PROBABLY SAMUEL BURRILL)
FIG. 91 CAT. NO. 72

Inscription: Arms of Barnardiston (Suffolk and Lincs.): azure, a fess dancetty ermine between 6 cross-crosslets argent; enclosed by leaf sprays, pendent husks, and scrolls and surmounted by crest: a heron standant or among rushes proper (Robson, British Herald); all in oval medallion with husk border.

Mark: S B (shaded roman capitals), in rectangle (Walpole, 21:3). *Fig.* 91.

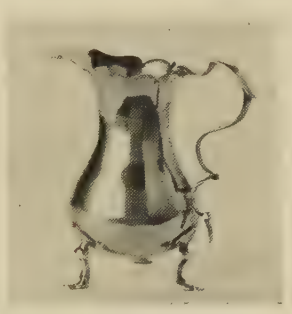
Published: M. M. A. Bulletin, 8:165.
The box came from a Boston family with the tradition that it had been presented to a member of the family who distinguished himself in the French and Indian wars.

BENJAMIN BURT

1729-1805. Boston, Mass. Son of the silversmith, John Burt. Married Joan Hooten, 1754. Lived in Fish Street. His estate amounted to $4,788.52.

73 BEAKER. Tapering; plain; flaring lip. H. 3¾ in.
Inscription: I A D W (script monogram).
Mark: B. BURT (shaded roman capitals), in rectangle (Walpole, 22:2), on base.
It is said that this beaker belonged originally to the de Wolfes.

74 CREAMER. Pear-shaped; three trefoil feet; serrated lip; double-scroll handle. H. 3¾ in.
Inscription: H D (block letters), on handle.
Mark as in preceding, on base. *Fig.* 92.



BENJAMIN BURT
FIG. 92 CAT. NO. 74

75 CREAMER. Similar to preceding. H. 3⅝ in.
Inscription: within rocaille shield with floral sprays, the arms: . . . a chevron between 3 lion's gambs erased; on a chief, an eagle displayed. Crest: an eagle's head. These are probably the arms of Browne (Essex) which are (Robson, British Herald) gules, a chevron between 3 lion's gambs erect and erased argent, on a chief of the second an eagle displayed sable armed and crowned or.
Mark as in no. 73, on base. *Fig.* 54 and initial on page 60.

76 PORRINGER. Handle pierced in keyhole design. D. 5⅜ in.

Inscription: Crest, eagle's head couped, with block letters below, O B to A B.

Mark: BENJAMIN (italic capitals), in cartouche (Walpole, 22:1), on face of handle.
BURT

This porringer, bought at the sale of the de Wolfe silver, is said to have belonged to a member of the Brevoort family.

77 PORRINGER. Handle in keyhole design. D. $5\frac{1}{2}$ in.
Inscription: L
E M (crude block letters), on handle.
Mark as in no. 76, on top of handle.

78 SPOON. Bowl with flat drop and palmette-like ornament in relief; handle slightly up-curved at tip with mid-rib. L. $4\frac{7}{8}$ in.
Inscription: B C (block letters).
Mark as in no. 73.

SAMUEL BURT

1724-1754. Boston. Son of John Burt and brother of Benjamin. Married (1) Elizabeth White, 1747; (2) Elizabeth Kent of Newbury, 1749.

79 SPOON. Plain rat-tail on bowl; rounded, up-curved handle with long mid-rib. L. $7\frac{7}{8}$ in.
Inscription: trace of block letters E P (?).
Mark: SAMUEL (shaded italic capitals), in cartouche (Walpole, 22:1).
BURT

I C

80 SPOON. Drop on bowl; handle with downward curve, faint rib beneath rounded tip. L. $8\frac{1}{8}$ in.

Inscription: C (block letters).
W A

Mark: I C, in rectangle.

I C

81-82 SERVING-SPOONS (2). Deep oval bowl with flat drop; long, almost straight handle with down-curved hook. L. 12 in.

Inscription: A N, incised on drop of one, probably later.

Mark: I C (thick letters), in oval or square.

SAMUEL CASEY

c.1724-c.1773. Son of Samuel and Dorcas (Ellis) Casey. His grandfather, Thomas, came to America about 1658 from Plymouth, England, and according to tradition was the only survivor of a Gloucestershire family who had planted in Ulster, Ireland, and was massacred in 1641. Samuel Casey, the silversmith, became a Freeman in Exeter, R. I., 1745; removed about 1750 to South Kingston, where he was probably in business with his brother Gideon. In 1770 he was arrested on a charge of counterfeiting money and sentenced to death but his friends, unconvinced of his guilt, broke into jail at night and effected his escape.

83 CREAMER. Pear-shaped; long lip with scalloped edge; scrolled handle; three feet, each in two sections. H. $3\frac{3}{4}$ in.

Inscription: A S (block letters), on base.

Mark: S: CASEY (roman capitals), in rectangle (Walpole, 25:1), on base.

84 PORRINGER. Handle pierced in keyhole pattern. D. $5\frac{1}{4}$ in.

Inscription: E E (block letters), on handle.

Mark as in preceding, beneath handle.

This is said to have belonged to a Cape Cod family before it came into Judge Clearwater's possession.

85 PORRINGER. Keyhole handle. D. $5\frac{1}{4}$ in.

Inscription: R W (block letters), on handle.

Mark as in preceding, beneath handle.

86. TANKARD. Plain; high-domed lid with acorn finial; scroll thumb-piece; flat moulded drop ornament on handle; tip, mask in relief on oval disk. H. $8\frac{3}{8}$ in.

Inscription: B and below, B (rude block letters),

I A B C

on handle.

Mark as in no. 83, on base. *Figs.* 18 and 93.

This tankard came to Judge Clearwater from a great-great-grandson of the maker.

I. CLARK

Boston or Salem, Mass., working 1754.

87 PORRINGER. Keyhole handle with two arched openings in base. D. 5 in.

Inscription: F (crude capitals), on handle.

I S

Mark: I CLARK (shaded roman capitals, I crossed at center), in rectangle.

Published: Boston, M. F. A., 1911, cat. no. 206.

JAMES CLARKE[1]

88 PORRINGER. Keyhole handle. D. $5\frac{1}{8}$ in.

[1]Newport, R. I., working 1734. See cat. nos. 21-22.

Inscriptions: (1) H (block letters), on handle; (2)
S A
1759 (date a later addition)
J. S. (script), on base.
1877

Mark: J: CLARKE (roman capitals), in rectangle, on back of handle and inside on base.

SAMUEL CASEY

FIG. 93 CAT. NO. 86

According to tradition, this porringer belonged to Anne Smith, second wife of Stephen Hopkins, a signer of the Declaration of Independence. This was her second marriage, her first husband being Benjamin Smith of Smithfield, whom she married in 1742 (cf. cat. nos. 21-22). The porringer was bequeathed to her daughter, Ruth Smith, who married in 1773 George Hopkins, the youngest son of Stephen Hopkins, the signer, by his first wife.

89 PORRINGER. Handle pierced in keyhole design with two arched openings in base. D. $5\frac{1}{4}$ in.

Inscription: E (block letters), on handle.
I M

Mark: J. Clarke (script), in long oval, inside on base and underneath handle (Walpole, 28:1).

This porringer and the tablespoon with the same inscription are said to have belonged to a celebrated woman in Kingston, Mary Elmendorf, commonly called Molly Elmendorf, who was a very important personage at Kingston during the war of the Revolution.

90 TABLESPOON. Rat-tail and flat drop on bowl; up-curved handle with long mid-rib and concavities at either side. L. $7\frac{5}{8}$ in.

Inscription: E (rude block letters); see preceding
I M

entry.

Mark as in preceding. *Fig.* 60.

E C (PROBABLY EPHRAIM COBB)

1708-1775. Plymouth, Mass. Ancestor was Henry Cobb, one of the early settlers of Barnstable. Learned his trade from Moody Russell of Barnstable. Married Margaret Gardner of Yarmouth.

91-92 SPOONS (2). Bowl with long drop; handle with slightly up-curved tip and short rib. L. 8 in.

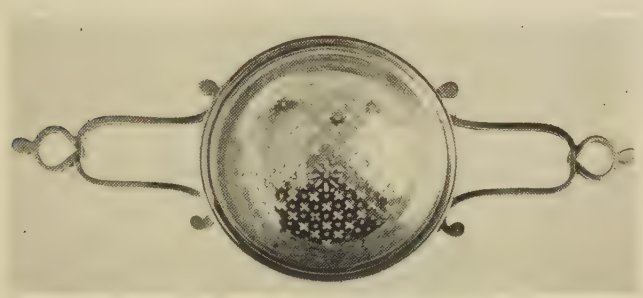
Inscription: H G (block letters)
to
M T
1770 (date probably added later).

Mark: E C (roman capitals), in rectangle, twice (Walpole, 28:2). *Fig.* 60.

According to tradition, these spoons were presented by Hannah Gibbs, daughter of Robert and Amy Gibbs, to her daughter but did not come into the latter's possession until 1770. Hannah Gibbs was born in 1735, married Daniel Tillinghast in 1752, and died in 1762. Her sister, Mary Gibbs, married Captain John Hopkins, son of Stephen Hopkins, a signer of the Declaration of Independence.

JOHN COBURN

1725-1803. Boston. Married (1) Elizabeth Greenleafe, (2) Catharine Vans. Third sergeant of Artillery Company, 1752; elected constable, 1753, but declined to serve; warden, 1772; census taker, 1776. He left Boston during the period of its siege by the British and upon his return opened a shop in King Street opposite the American Coffee House.



JOHN COBURN

FIG. 94 CAT. NO. 93

93 STRAINER. Shallow pierced bowl; moulded rim; arched and scrolled handles. L. 10½ in.

Mark: J. COBURN (roman capitals), in rectangle (Walpole, 28:1), on handle. *Fig.* 94.

THOMAS COVERLY

Newburyport, Mass.; c.1730-1800. Married Elizabeth Harbut?

94 MUG. Bulbous type with moulded lip and splayed foot; scroll handle, possibly originally with a tip. H. 5 in.

Mark: T. COVERLY (roman capitals), in rectangle, with pellet between (Walpole, 31), on base and near lip to left of handle.

WILLIAM COWELL, JUNIOR

1713-1761. Boston, Mass. Son of the silversmith William Cowell, Sr.

95 TABLESPOON. Upturned handle with mid-ridge; double drop and palmette on bowl. L. $7\frac{3}{4}$ in.

Inscription: M
N A

Mark: W: Cowell (italics), in cartouche (Walpole, 31:1) (probably work of W. Cowell, Jr.).

Published: Boston, M. F. A., cat. 1911, no. 295.

P D

FIG. 95 CAT. NOS. 96-97

P D

96-97 SHOE-BUCKLES, PAIR. Plain; heavy moulded border. $2\frac{3}{8}$ x $1\frac{7}{8}$ in.

Inscription: I R or I B (crude block letters), on each.

Mark: P D (roman capitals), in oval. *Fig.* 95.

This pair of buckles came from Judge Clearwater's family.

DANIEL DUPUY

1719-1807. New York. Son of Dr. John Dupuy (1679-1744), a Huguenot who went from France into England where he studied medicine, thence to Port Royal, Jamaica, and thence about 1713 to New York. Daniel probably went to Philadelphia to study goldsmithing

with his brother-in-law, Peter David, where he was resident as early as 1740. Lived for many years in South Second Street. Married, 1746, Eleanor Cox, widow of John Dylander. Their sons, John (1747-1838) and Daniel (1753-1826), were silversmiths and worked in partnership. Member of Old Christ Church, Philadelphia.

98 SKEWER. Tapering; rectangular in section; loop handle. L. $11\frac{7}{8}$ in.

Mark: D:D (roman capitals), colon between, in rectangle, on either side (cf. Walpole, 39:1, which lacks colon).

JOSEPH EDWARDS, JUNIOR

1737-1783. Boston, Mass. Son of Joseph Edwards, Sr. (1707-1777), and grandson of the silversmith, John Edwards.

99 BEAKER. Widely flaring lip; wide moulded band applied at foot. H. $4\frac{3}{8}$ in.

Inscription: The Gift of Deacon Joseph Stockbridge to the Church of Christ in Hanover, 1768.

Mark: I. Edwards (script with roman capitals), in rectangle (Walpole, 41:1), on base.

Mr. Jones in Old Silver of American Churches, p. 206, describes a set of four beakers originally in the possession of the First Congregational Church in Hanover, Mass. (founded 1728). One of the beakers was exhibited at the Museum of Fine Arts, Boston, in 1911, no. 438 of the catalogue, and has since been given to that museum. Another is the one here described. Mr. Jones states that "the donor was a prominent man in the affairs and one of the founders of this church, of which the Rev. Benjamin Bass was the first minister. Previous to this gift of silver beakers, pewter vessels were in use. . . . The Stockbridge gift is recorded in the church records for October 30, 1768, thus: 'Lord's Day. The Church in Hanover was presented with Four Silver Cups on the Communion Table by order and at the expence of Deacon Stock-

bridge. The cost of each Cup 25£ O. S. and each bearing this inscription' (as above) . . . Joseph Stockbridge died at Pembroke, March 11, 1773, and was buried with his wife, Margaret, in the cemetery at Centre Hanover, where his tombstone is inscribed: 'Here lyes intered ye Body of Deacon Joseph Stockbridge who was Member of and Benefactor to the Church of Christ in Hanover; from him descended 140 Souls, 53 of whom paid the last Debt of Nature before him; 87 remain and sin. He departed this Life March 11th ADomini 1773 Aged 100 years 8 Months & 2 days. His wife, Margaret, had died Oct. 17, 1732.'"

JOSEPH EDWARDS, JUNIOR

FIG. 96 CAT. NO. 100

100 TEAPOT. Inverted pear-shape on flaring foot; small, shallow, bell-shaped lid; pine-cone finial; margin of lid and of pot with engraved borders; curved spout; silver handle (of later date). H. $5\frac{5}{8}$ in.

Inscriptions: (1) E D (block letters), on base; (2) E A (script monogram), on side.

Mark as in preceding, on base. *Fig.* 96.

SAMUEL EDWARDS

1705-1762. Boston. Son of John Edwards, silversmith. Married Sarah Smith.

SAMUEL EDWARDS

FIG. 97 CAT. NO. 102

101 PORRINGER. Handle pierced in keyhole pattern. D. $4\frac{7}{8}$ in.

Mark: S E (crude capitals), pellet between, crowned, fleur-de-lis below, in shaped shield, on inside of base (Walpole, 41:1).

This belonged, it is said, to Mary Whipple Holyoke, wife of President Holyoke of Harvard College, and bequeathed by her to her husband's granddaughter, Mary Holyoke Pearson (see porringer by Brigden, no. 71, with similar history).

102 STANDING-CUP AND COVER. Bell-shaped cover; turned acorn finial; lip of cup slightly everted; baluster stem; stepped foot. H. with cover: $10\frac{1}{8}$ in.

Inscriptions: (a) Belongs / To the Church / in Lynde Street / Boston (old script), within cartouche; (b) III, on lid; (c) V, incised on base.

Mark as in preceding, below lip of cup. *Fig.* 97 and initial on page xvii.

Probably one of a set belonging to the church in Lynde Street, of which two others were exhibited at the Museum of Fine Arts in Boston in 1911, cat. nos. 446, 447, and described by E. A. Jones in The Old Silver of American Churches, 1913, p. 87, pl. XXXIII. One of these is now in the possession of the Museum of Fine Arts, Boston, while the other is in the Norfolk Unitarian Church, Dorchester, Mass. The West Church in Lynde Street was founded in 1737. It is now standing and is a branch of the public library on what is now Cambridge Street, Boston.

DANIEL CHRISTIAN FUETER

New York. Probably came from London about 1754[1] and was made Freeman in 1759. Lewis Fueter, the goldsmith, was probably his son.

[1] In the New York Gazette for May 27, 1754, Daniel Fueter, "lately arrived from London," advertises that he "makes all sorts of Gold and Silverwork, after the newest and neatest Fashion. He also gilds Silver and Metal."

103 TANKARD. Plain; flat stepped lid; scrolled thumbpiece with acanthus leaf in relief on inner surface of scroll; double-scroll handle with beaded drop; moulded shield-shaped tip similar to those found on some English tankards. H. $6\frac{3}{4}$ in.

Inscriptions: (a) V ° D (crude block letters), on base; (b) oz. 41.2. C F

Marks: (1) D C F (roman capitals), in oval, twice on base (Walpole, 49:1); (2) N: (italic capitals) in shaped YORK oval, on base (Walpole, 49:2, except that here colon is used and shape of oval is different).

This tankard is said to have belonged first to the Du Bois family and subsequently to the Freer family.

PHILIP GOELET
FIG. 98 CAT. NO. 104

PHILIP GOELET

New York, baptized, 1701; son of Jacobus and Jannetje Cosaer. Admitted as Freeman, 1731. Served as assessor and constable at various times, 1731-1747. Married Katharina Boelen. "Goelet was a direct descendant of Jacobus Goelet, the early schoolmaster, and later bookseller and stationer, at the Sign of the Bible in what is now Hanover Square." Philip Goelet died in 1748.

104 TUMBLER. H. 2 in.

Inscription: T N W (block letters).

Mark: P G (rude capitals), in oval (similar to Walpole, 52, but letters are heavier here and P has not the scroll, etc). *Fig.* 98.

Published: M. M. A. Bulletin, 14:185.

The cup belonged originally to Tryntje Nancy Whittaker, whose initials appear on its side. At the time of the Revolu-

tion it belonged to her granddaughter in Kingston. When the town was burned by the British forces under General Sir John Vaughan, in 1777, this tumbler with other pieces of silver belonging to the family was thrown into a well on the premises in order to escape seizure by the British. After the re-building of the town a slave of the family was sent down in the well to recover the secreted silver. He found that the bottom of the well was composed of quicksand and in digging for the silver his shovel struck the tumbler, making the cut which appears on its side. The break has never been repaired.

I H

105-106 Spoons (2). Bowl with long drop; handle with rounded, up-curving tip marked by faint ridge. L. $8\frac{1}{4}$ in.

Inscription: I V M (block letters), on reverse of handle. N

Mark: I H (possibly J H or T H), apparently with pellet between, letters thin and wide-spread, twice on stem of each.

T H

107 Butter-Tester. Moulding between scoop and handle; latter expands at end into moulded ball. L. 6 in.

Mark: T. H, in rectangle (probably Thomas Hamersly).

See note under no. 36.

W H

108 Ladle. Oval bowl; long drop; tip of handle slightly up-curved; long, faint mid-rib. L. $14\frac{7}{8}$ in.

Mark: W H (script), in cartouche, twice.

THOMAS HAMERSLY

Worked in New York, 1756. "Not only was he a silversmith, but a shrewd investor, putting his savings into real

estate which, in the course of the development of Manhattan Island, immensely increased in value. His descendants today are numbered among the wealthiest and socially most important families of the city. Among his patrons were churches and wealthy Knickerbockers. There was about his silver a dignity which endeared it to collectors." (M. M. A. Bulletin, 14:67.)

109 SALVER. Moulded rim of scroll and scallop-shell pattern; three rocaille scroll feet. D. 13 in.

Inscriptions: (a) W , on bottom; (b) E. M. L. (script monogram), on face.
B
G M
1751
E:B 1793
E:M:L 1828
E:M: DeP 1873

Marks: (1) T. H, in rectangle; (2) T H (script), in constricted oval (Walpole, 58: 2, 1). *Fig.* 100.

Published: M. M. A. Bulletin, 14:68.
The original owner was the wealthy and distinguished Gerardus Beekman, whose initials appear on the salver. From him it descended to his daughter, then to his granddaughter who married a Livingston, and to his great-granddaughter who married a DePeyster, and from her descendants Judge Clearwater bought it in January, 1919. The initials on the face of the salver are those of Mrs. Livingston.

110 SPOON. Double drop on bowl; tip of handle upcurved. L. $4\frac{3}{8}$ in.

Inscription: I V N (block letters).

Mark: T H (script), in oval (Walpole, 58:1).

JOHN HANCOCK

Born, Charlestown, Mass., 1732. Son of John Hancock and Susanna Chickering, granddaughter of Rev. Zeoc-

ariah Symmes, Junior. John Hancock moved to Providence, R. I. Married Martha Sparhawk, 1760. Was living in 1772.

111 TANKARD. Domed and stepped lid, flame finial; scrolled thumb-piece; flat moulded drop on handle; domed oval tip; mid-band. H. $8\frac{3}{8}$ in.

JOHN HANCOCK
FIG. 99 CAT. NO. 111

Inscription: Benj. Wyman (rudely incised on handle below drop).

Mark: J. HANCOCK (shaded roman capitals), in rectangle (Walpole, 58:1?), stamp slipped, to left of handle.

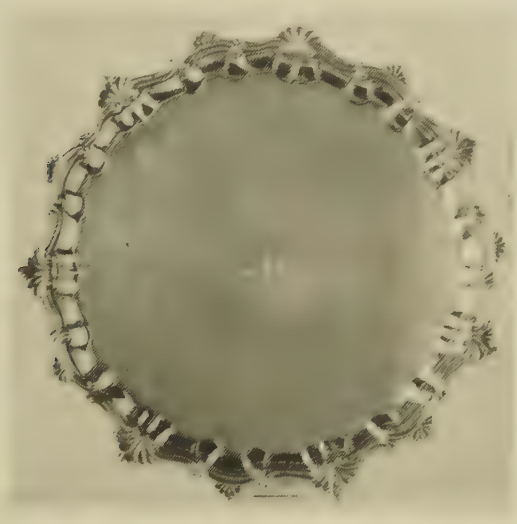
Figs. 15 and 99.

Benjamin Wyman (1706-1774) of Woburn, Massachusetts, was the original owner, the tradition being that the tankard was made from silver coin taken by him to Hancock.
It passed through successive generations to his great-great-grandson, Nathan Warren of Waltham, from whom Judge Clearwater secured it.

GEORGE HANNERS, JUNIOR

1721-1760. Boston. Son of the silversmith George Hanners and Rebecca Peirson. Married Sarah Foster.

112 Mug. Flaring lip; curved body; moulded splayed foot; double-scroll handle. H. $4\frac{7}{8}$ in.



THOMAS HAMERSLY

FIG. 100 CAT. NO. 109

Inscriptions: (a) P F (rough lettering), on base;
R L
1750
(b) and (c) later records.

Mark: G. HANNERS (roman capitals), in rectangle on base.

DANIEL HENCHMAN

Born in Lynn, 1730; died in Boston, 1775. Son of Rev. Nathaniel Henchman. Married Elizabeth Hurd, 1753.

Probably learned his trade from his father-in-law, Jacob Hurd. Henchman inserted in the Boston Evening Post, January 4, 1773, an advertisement which reveals the competition existing at that time between Colonial silversmiths and "those Strangers among us who import and sell English plate" and he asserts that he will make plate "equal in goodness and cheaper than they can import from London."

113 Spoon. Flat drop with palmette ornament in relief; handle slightly up-curved at tip with long mid-rib. L. 4 in.

Inscription: L K (block letters).

Mark: D.H (roman capitals), probably with pellet between, in rectangle—probably mark of Henchman (Walpole, 61:2).

114-115 Spoons (2). Bowl and stem joined by long drop; rounded, up-curving tip with slight ridge L. $8\frac{3}{8}$ in.

Inscription: engraved crest of griffin's head erased.

Mark: Henchman (shaded roman letters), in rectangle (Walpole, 61:1). *Fig.* 60.

JACOB HURD

1702-1758. Born in Charlestown, Mass.; died in Roxbury. Married Elizabeth Mason, 1725. Elected constable, 1731, but refused to serve; first sergeant of Artillery Company, 1745; captain in militia. Succeeded in trade by his son Nathaniel (1729-77) who soon, however, acquired more fame for his copperplate engravings. His son Benjamin (1739-81) was also a goldsmith.

116 Spoon. Drop and long rat-tail on bowl; handle with rounded, sharply up-curved tip and mid-ridge. L. $7\frac{5}{8}$ in.

FIG. 101. PORTRAIT OF NATHANIEL HURD
SILVERSMITH AND ENGRAVER
BY JOHN SINGLETON COPLEY
IN THE JOHN HUNTINGTON COLLECTION
CLEVELAND MUSEUM OF ART

Inscription: K (crude block letters).
E L

Mark: I HURD (sloping roman capitals), in cartouche (Walpole, 67:2).

JEFFREY LANG

Salem, Mass.; 1707-1758. His sons, Richard (1733-1820) and Edward (1742-1830), were also silversmiths.

117 SPOON. Rat-tail and drop on bowl; handle with up-curved tip and mid-ridge. L. $7\frac{7}{8}$ in.

Inscription: G (block letters).
S M

Mark: I. LANG (shaded roman capitals), in long oval (Walpole, 73:1).

JACOB GERITTSE LANSING

Albany, N. Y.; 1736-1803. In 1788 he was paid by the Common Council of Albany for a gold box made by him and presented by the Council to some distinguished person.

118 TANKARD. Bulbous, with everted lip and splayed base; domed and stepped lid with open, interlaced thumbpiece; flat moulded drop on double-scroll handle; tip broken away; broad body-drop; engraved on front, huntsman, dog, and stag, within elaborate cartouche enclosed by foliate scrolls, with background of brickwork. H. 9 in.

Inscriptions: (a) Crest: stag's head couped; (b) C (crude block letters), on base; (c) oz. d.; (d) 1770. A I
41 4

Mark: I G L (capitals, G smaller than I and L), in half oval, four times on base (Walpole, 74:1). *Fig.* 14.

It is said that this tankard belonged to a member of the Clinton family who married a Lansing.

JOHN BURT LYNG

New York; Freeman, 1761.

119 Ladle. Circular bowl with double drop; curved stem with up-curved tip and short mid-rib on face. L. $13\frac{7}{8}$ in.

Inscription: S
I S (block letters).

Mark: I B L (shaded roman capitals), in cartouche, three times.

H M

120 Tongs. Tips shaped like leaf cups; broadly curved arms; hoop almost pinched together; applied lozenge. L. 5 in.

Inscription: M M (script).

Marks: (1) H M, in rectangle; (2) fragment of another mark.

S. MARS

About 1770.

121 Mug. Comparatively tall and slender; everted lip; bulbous body; wide splayed foot; double-scroll handle with foliate scroll thumb-rest. H. $5\frac{1}{2}$ in.

Inscription: M T B (script).

Mark: S. Mars (script), six pellets between initials, in shaped rectangle, on base (Walpole, 78).

SAMUEL MINOTT

1732-1803. Born in Concord; son of Samuel and Sarah (Prescott) Minott. He may have been apprenticed to

Edward Winslow as the latter's executors reported finding a receipt from Minott for three goldsmith's tools. Married Elizabeth Davis, 1762. Protestor against Whigs, 1774, and an addressor of Hutchinson. Massachusetts Council in 1776 ordered his arrest because of his strong Tory sympathies. Member of the church in Brattle Square.

122 Alms-Basin. Center slightly domed; shallow; flat rim engraved with cherub's head, wings, and scrolls. D. $13\frac{1}{8}$ in.

SAMUEL MINOTT

FIG. 102. HANCOCK ARMS FROM ALMS-BASIN

Inscriptions: (1) The Gift of the Hon^{ble} THOMAS HANCOCK ESQ^{R}; / to the CHURCH in Brattle Street Boston 1764 (script and block capitals); (2) Hancock arms: gules, a dexter hand appaumée argent, on a chief of the last, 3 cocks of the first; surrounded by flower sprays and scrolls; crest: a demi-griffin argent armed gold; (3) on base,

oz.	wt.
25	— 7

Mark: Minott (script), in rectangle (Walpole, 81:1), on base.

Figs. 102 and 103 and tail-piece on page 114.

Exhibited at the Museum of Fine Arts, Boston, 1906, cat. no. 187, pl. IX, and again in 1911, cat. no. 724, pl. 25. In the latter case three basins, all alike, were exhibited, all lent by the church in Brattle Square. Published: M. M. A. Bulletin, 9:4.

Jones, in The Old Silver of American Churches, pp. 68-69, pl. XXVII, describes three "large plain dishes" by John Coburn and three similar ones by Minott, a member of the Brattle Street Church, founded 1699. All bear the Hancock arms and the inscription as above. "The donor, Thomas Hancock, was the son of Rev. John Hancock and his wife Elizabeth Clark, and was born in 1703. He married, 1730,

SAMUEL MINOTT

FIG. 103 CAT. NO. 122

Lydia, daughter of the well-known Boston bookseller, Daniel Henchman, in whose bookshop he was employed, and eventually succeeded to the business. . . . He died in 1764, leaving his large fortune to his nephew, John Hancock, first signer of the Declaration of Independence." By his will he arranged to give two silver flagons to the Church, but since there was already a sufficient number, the money was used to buy these dishes. Hancock also gave to the First Congregational Society of Lexington, Mass., a pair of beakers made by Nathaniel Hurd which are also engraved with the Hancock arms (Jones, p. 246). His portrait by Copley is now at Harvard College.

123 Mug. Bulbous body, splayed foot; double-scroll handle set on posts, with acanthus thumb-rest. H. 5 in.

Inscription: M. Thompson (script), on side.

Marks: (1) as in preceding; (2) M (script), in square (Walpole, 81:5).

JOSEPH MOULTON

1694-c.1756.[1] Born in Newbury, Mass. Moved to Newburyport. Son of William Moulton (1664-1732) of Newbury who, about 1690, began the business of silversmithing which was carried on by six successive generations of his descendants. Joseph Moulton married Mary Noyes in 1717. He was a blacksmith and goldsmith by trade. His great-great-grandson was Joseph Moulton,

[1]The date of birth generally given is 1680. However, the following statements seem to be correct. They are based on an article, "The Moulton Family," by Augustus F. Moulton, published in the Maine Historical and Genealogical Recorder, 1888, vols. 5 and 6, on H. W. Moulton's Moulton Annals, published in 1906, and on the Vital Records of Newbury and Newburyport. William Moulton (c. 1617-1664) emigrated to New England about 1637. The seven generations of Newbury and Newburyport silversmiths, his descendants, are given below:

(1) William, 1664-1732, son of William the emigrant. Married Abigail Webster, 1685.

(2) Joseph, 1694-c.1756. Married Mary Noyes, 1717. Moved to Newburyport.

(3) William, 1720-c.1793. Married Lydia Greenleaf, 1742. Moved to Marietta, Ohio, in 1788 with his son Enoch.

(4) Joseph, 1744-1816. Married Abigail Noyes, 1765. Lived in Newburyport. (See cat. nos. 272-275.) Son Enoch, born 1780, was silversmith in Portland, Me. (See cat. no. 480.)

(5) William, 1772-1861. Married Judith Noyes, 1801. (See cat. nos. 276-81, 481-5.)

(6) Joseph, 1814-1903. Married Elizabeth L. Coleman (or Colman), 1838.

(7) William, born 1851. Married (1) Mary A. Mason, (2) Carrie Amand.

born in 1814, whose two apprentices, Anthony F. Towle and William P. Jones, began business under the name of Towle and Jones in 1857. The company became A. F. Towle and Son in 1873, the A. F. Towle and Son Company in 1880, and the Towle Manufacturing Company in 1882.

124 MUG. Bulbous; contracted at neck; moulded splayed foot; double-scroll handle. H. $4\frac{7}{8}$ in.

Inscriptions: (1) M M (rude block letters), on base; (2) 1750, on front.

Mark: I. MOULTON (roman capitals), in rectangle, on base. *Fig.* 104.

JOSEPH MOULTON
FIG. 104 CAT. NO. 124

MYER MYERS

New York, Freeman, 1746; active until 1790. President of New York Silver Smiths' Society, 1776. His shop in 1755 was "opposite the Meal Market."

125 MUG. Bulbous; everted lip; splayed foot; double-scroll handle with leaf-scroll thumb-rest. H. $5\frac{1}{4}$ in.

Inscription: Crest of lion sejeant, breast pierced with sword (?).

Mark: Myers (shaded script), in cartouche (Walpole, 85:2), on base.

M N

126 CASTER. Vase-shaped with sharp shoulder; pierced top; pine-cone finial; device of eagle rising, in wreath, incised. H. 5 in.

Mark: M N (roman capitals), in rectangle, on base.

127 Mug. Widely bulging body; splayed moulded foot; double-scroll handle with acanthus-leaf scroll on top. H. $5\frac{1}{4}$ in.

Mark as in preceding.

DAVID NORTHEE

Salem, Mass.; died 1778.

128 Porringer. Handle pierced in keyhole design with two arched openings at base. D. $5\frac{3}{8}$ in.

Inscription: M O (crude block letters), on handle.

Mark: D. NORTHEE (roman capitals), in rectangle, on face of handle.

JONATHAN OTIS

Born in Sandwich, Mass., 1723; died in Middletown, Conn., 1791. Son of Nathaniel Otis and Abigail, daughter of Rev. Jonathan Russell of Barnstable and sister of Moody Russell, the silversmith. Jonathan Otis married Katherine Coggeshall in 1745. Began business in Newport and was active in the militia, holding the rank of lieutenant, 1755, captain, 1757, and major, 1758. During the British occupation of Newport, Otis removed to Middletown, Conn., 1778, where he did much to aid those made destitute in the war. Was an ardent patriot and a skilful silversmith. He was great-great-grandson of John Otis who emigrated from Devonshire, England, in 1635, to Hingham, Mass.

129 Caster. Octagonal; pierced, overlapping, domed lid with moulded finial; body slightly tapering with reeded bands at lip and just above base. H. $4\frac{1}{8}$ in.

Inscription: A I (rude block letters), on base.
to
M H

Marks: (1) J. Otis (large script), in flat oval on base (Walpole, 89:1); (2) I:O (roman capitals), pellet or colon between, in oval (Walpole, 89:4).

130 Creamer. Bulbous, with pinched spout and splayed base; double-scroll handle. H. $3\frac{3}{8}$ in.

Inscriptions: (a) DA (block letters), beneath base; (b) G M T (script monogram) on side (cf. caster by W. Forbes with same monogram).

Mark: OTIS (shaded roman capitals), in oval, on base (cf. Walpole, 89:3). *Fig.* 53.

131 Mug. Squat body bulging just above moulded, splayed base; double-scroll handle. H. $4\frac{5}{8}$ in.

Mark: OTIS (large crude capitals), in rectangle, to left of handle (Walpole, 89:3).

Published: M. M. A. Bulletin, 8:18.

RICHARD PITTS

Philadelphia, Pa.; working 1741.

132 Porringer. Keyhole handle. D. $5\frac{1}{2}$ in.

Inscriptions: (1) C (block letters), on handle; (2)
N H
Alice Whipple 1732 (probably added later), on base.

Mark: Pitts (script), in oval (Walpole, 93), on handle.

Published: N. Y., M. M. A. Catalogue of an exhibition of silver, 1911, no. 89.

PAUL REVERE, SENIOR (APOLLOS RIVOIRE)

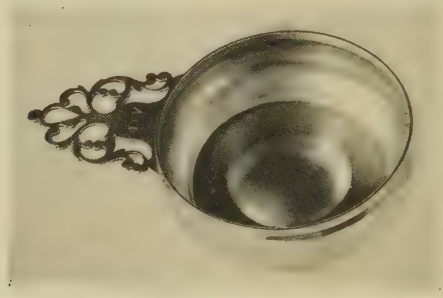
Born at Riancaud, France, 1702; died in Boston, 1754. Son of Huguenot parents. In 1715 went to Island of Guernsey to learn the trade of a goldsmith from his brother. Soon afterward he came to Boston and was

apprenticed to John Cony. Anglicized his name and established himself as a silversmith, 1723. Married Deborah Hitchborn, 1729. His son Paul (1735-1818) became the most famous of Boston silversmiths.

133 PORRINGER. Handle pierced in keyhole design. D. $5\frac{5}{8}$ in.

Inscription: A P (block letters) on handle.

Mark: P. REVERE (roman capitals), with pellet, in rectangle, beneath handle (Walpole, 97:3). *Fig.* 105.



PAUL REVERE, SENIOR

FIG. 105 CAT. NO. 133

Exhibited at the Museum of Fine Arts, Boston, in 1906, cat. no. 224.

134 PORRINGER. Handle pierced in keyhole design. D. $5\frac{1}{8}$ in.

Inscription: Sallie Macintosh Tucker (script), on front; probably later addition.

Mark: P. Revere (italics) in shaped cartouche, beneath handle (similar to Walpole, 97:2 but in different cartouche).

Sallie Macintosh Tucker, daughter of Commodore Samuel Tucker, U. S. N., was born at Marblehead, Mass., in 1742. Her father was one of the most distinguished naval officers of the American Revolution.

135 PORRINGER. Keyhole handle. D. $5\frac{3}{4}$ in.

Inscriptions: (1) A (block letters), on handle; (2) B H
arms: gules, a cross saltire, surmounted by crest: a lioness (?) on bowl.

Mark as in cat. no. 133, inside base and beneath handle.

It is said that this porringer belonged to the Aspinwall family.

PAUL REVERE, JUNIOR[1]

1735-1818. Boston. Son of the Huguenot silversmith Apollos Rivoire or Paul Revere, Senior. Learned his trade in his father's shop and at the latter's death succeeded him and became the most celebrated of American silversmiths. Married Sarah Orne, 1756, and Rachel Walker in 1773. Became a skilful copperplate engraver, executing telling series of anti-British political cartoons shortly before the Revolutionary War. He also engraved in 1775 the first national paper currency. Began active military career by taking part in the expedition against the French at Crown Point in 1756. He was an ardent patriot, one of the Sons of Liberty,[2] a leader in the Boston

[1] See also cat. nos. 300-25 and page 145.

[2] Especially rich in historical associations is the punch-bowl made by Revere at the order of the fifteen Sons of Liberty whose names are engraved around its rim. This bowl, the property of Mrs. Marsden J. Perry, was exhibited at the Museum of Fine Arts, Boston, in 1906 and 1911 and is fully described in the 1906 catalogue, pp. 27-29. It is now lent by Mrs. Perry to the Metropolitan Museum. It commemorates the gallant defense of constitutional government made by John Wilkes in the British Parliament and the action of "the Glorious NINETY-TWO Members of the Hon^{bl}. House of Representatives of the Massachusetts Bay, who, undaunted by the insolent Menaces of Villains in Power, from a strict Regard to Conscience and the LIBERTIES of their Constituents, on the 30th of June, 1768, voted NOT TO RESCIND." When, earlier in this year, the British policy toward the American Colonies

Tea Party, hero of the "Midnight Ride" celebrated by Longfellow, and a trusted messenger of the Committee of Safety, sent on numerous occasions from Boston to New York and Philadelphia. Major and lieutenant-colonel of Massachusetts regiment in 1776 and commander of fort at Castle William, 1778-79. Member of the expedition to Rhode Island in 1778 and of the Penobscot expedition in the following year. During the Revolution he had conducted a powder mill in Canton, Mass., and later with his son, Joseph Warren Revere, established a bell and cannon foundry, becoming the first firm in America to smelt copper ore and refine and roll it into sheets. His son Paul (1760-1813) was also a silversmith.

136 MUG. Bulbous; slightly everted lip; moulded and splayed foot; double-scroll handle with acanthus ornament. H. $5\frac{7}{8}$ in.

Inscription: S E B (script monogram), on foot.

Though unmarked, this mug was probably made by Revere. The Bradley family to whom this mug and the tankard described below formerly belonged have Revere's bill for a tankard, a can, and a dozen spoons. Probably this is the "can."

137 TANKARD. Tapering, with mid-band; high-domed lid with pine-cone finial; scrolled thumb-piece; handle with flat moulded drop and heart-shaped tip; long body-drop. H. $10\frac{3}{8}$ in.

became well-nigh intolerable, the Massachusetts House of Representatives sent a letter of protest to London and dispatched a circular letter to the assemblies of the other colonies urging concerted action against such British policy. When ordered by the English Ministry to withdraw its action, the Massachusetts body cast the historic vote of ninety-two against seventeen, not to rescind. Revere has also celebrated this stirring event by inscribing "The Illustrious NINETY-TWO" on a charming little salt-cellar now on view at the Metropolitan Museum as the loan of R. T. H. Halsey.

PAUL REVERE, JUNIOR

FIG. 106 CAT. NO. 137

Inscription: S E B (script monogram).

Mark: REVERE (shaded roman capitals), no pellet, in rectangle (Walpole, 97:4), to right of handle. *Figs.* 15 and 106.

The initials are said to be those of the original owner, Samuel Ebenezer Bradlee (1707-1768) of Dorchester, Mass., the son of Nathan Bradley (1674-1750) and grandson of Nathan Bradley (1632-1701). Samuel was the first to spell the name Bradlee. He was a weaver and fisherman; in 1753 he was constable for the town of Dorchester. He moved later to Boston but is buried in the old Dorchester burying-ground. He married Mary Andrus and had twelve children. One of his daughters, Sarah, helped her husband, John Fulton, who was a cousin of Robert Fulton, and four of her brothers to disguise themselves as Indians and saw them take part in throwing the tea overboard in Boston Harbor, December 16, 1773. A grandson of Samuel Bradlee became the celebrated architect of that name.

138 SPOON. Handle with round, up-curving tip and short mid-rib; bowl with drop and shell ornament. L. 8 in.

Inscriptions: (1) S H (block letters); (2) 1760 (added later); (3) Hewes Hunneman / 1851.

Mark: ·REVERE (shaded roman capitals), pellet before, in rectangle (Walpole, 97:1). *Fig.* 61.

Hewes Hunneman was the great-grandson of Stephen Hunneman of Boston.

139 SPOON. Bowl with double drop, lower one marked, like handle, with mid-rib; handle up-curved. L. $4\frac{3}{8}$ in.

Inscription: M F (block letters), on reverse.

Mark: P R (crude capitals), in rectangle, probably without pellet (cf. Walpole, 97:5).

I. & N. RICHARDSON

Philadelphia.

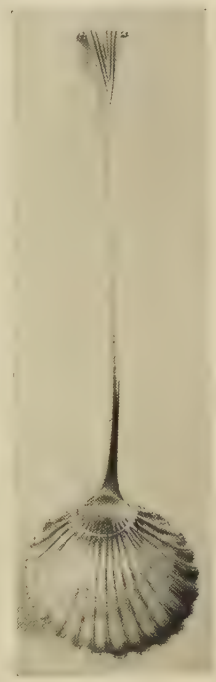
140 Mug. Bulbous; flaring lip; flaring moulded foot; double-scroll handle with acanthus scroll on top. H. $4\frac{1}{4}$ in.

Mark: I.NR (shaded roman capitals, NR monogram) with pellet, in rectangle, twice on base.

141 Ladle. Scallop-shell bowl with plain drop; curved handle with scroll tip in Onslow pattern. L. $13\frac{3}{8}$ in.

Inscription: I (block I and OS
O S
somewhat italic).

Mark: I.NR (as above); three times. *Fig.* 107.



I. & N. RICHARDSON
FIG. 107 CAT. NO. 141

DANIEL ROGERS

1753-1792. Newport, R. I. Chosen deputy to the Assembly from Newport, 1792.

142 Spoon. Drop and palmette ornament on bowl; tip rounded, upcurved, and marked with mid-ridge. L. $7\frac{7}{8}$ in.

Inscription: K (block letters); on
A S
the under side of handle.

Mark: D. ROGERS (roman capitals), in rectangle (Walpole, 100:1).

NICHOLAS ROOSEVELT

Born, 1687, at Kingston. Son of Nicholas and grandson of the emigrant, Claes Martenszen Van Rosenvelt. Married Sarah Fulman in New York, 1710. Admitted Freeman, 1738-39. Collateral ancestor of the late Colonel Roosevelt.

143 TANKARD. Plain; flat, stepped lid with scroll thumb-piece; long moulded drop on handle; tip, plain oval disk. H. $6\frac{1}{2}$ in.

Mark: N.RV (N, pellet, RV monogram, roman block capitals), in oval, to right and left of handle (Walpole, 101:1). *Fig.* 17.

DANIEL RUSSELL

Newport, R. I.; about 1750.

144-145 TABLESPOONS (2). Drop and rat-tail; stem widening to up-curved and thickened tip; long mid-rib and pronounced hollows at sides. L. $8\frac{3}{8}$ in.

Inscription: A S (block letters)
1742

Mark: D R (roman capitals), in bell (Walpole, 101:1). *Fig.* 60.

According to tradition, these spoons belonged to Anne Smith who married Benjamin Smith in 1742 and in 1755 married Stephen Hopkins, one of the signers of the Declaration of Independence.

T S (PROBABLY THOMAS SKINNER)

1712-1761. Marblehead, Mass.

146-147. SPOONS (2). Each: long drop on bowl; down-turned, rounded handle with faint mid-rib beneath tip. L. $8\frac{3}{4}$ in.

Inscription: S M.

Mark: T S (crude capitals), in rectangle, twice (probably Thomas Skinner, cf. Walpole, 107).

WILLIAM SWAN

1715-1774. Worcester, Mass. Made loving-cup which was presented by the Province of Massachusetts Bay to

Governor Pickman, 1749, and which now belongs to the Essex Institute, Salem.

148 MUG. Bulbous; moulded lip and splayed foot; simple scroll handle. H. $5\frac{1}{8}$ in.

Inscription: M D (script monogram with middle initial, possibly F, I, or S), on top of handle.

Mark: W. SWAN (crude capitals), in cartouche, on base (Walpole, 111:1).

149 PORRINGER. Keyhole handle. D. $5\frac{5}{8}$ in.

Inscription: T (rude block letters), on handle.
W F

Mark: Swan (script) in cartouche, beneath handle (Walpole, 111:2).

P S (PROBABLY PHILIP SYNG, JR.)

Philadelphia, 1703-1789. Son of Philip Syng (1676-1739) who was also a silversmith. Philip Syng, Jr., made the silver inkstand used at the signing of the Declaration of Independence and now preserved in Independence Hall, Philadelphia.[1]

150 LADLE. Circular bowl with drop; stem curving downward to rounded tip. L. $15\frac{7}{8}$ in.

Inscription: W (block letters), on face.
B S

Marks: (1) P S (shaded roman capitals), in rectangle, twice; (2) unidentified mark.

151-152 SPOONS (2). Each: long drop on bowl; plain, down-turned handle, pointed oval tip. L. $8\frac{1}{2}$ in.

[1] For further history of this inkstand, see Bigelow, Historic Silver of the Colonies, pp. 437-438, fig. 321.

Inscription: M (block letters).
B L

Mark: P S (roman letters), in rectangle.

B T

153 Spoon. Drop and palmette ornament on bowl; handle slightly up-curved at tip with thickened rim and short mid-rib. L. 4 in.

Inscription: A C (block letters).

Mark: B. T (shaded roman capitals), pellet between, in rectangle with indentation between letters at base.

D T

154-155 Salt-Cellars, Pair. Shallow, circular bowl on three feet, slipped at feet and knees; moulded lip. H. $1\frac{1}{4}$ in.

Inscription: M * H (block letters), on base.

Mark: D T (roman capitals), in rectangle, on base.

D T

156 Tankard. Domed and stepped lid, acorn finial, scrolled thumb-piece; flat moulded drop on scroll handle; domed oval tip; mid-band. H. $8\frac{1}{2}$ in.

Inscriptions: (1) E W B (pricked monogram), on base; (2) XXXI oz. X pwt^{s}.

Mark: D T (roman capitals), in rectangle, on base.

Figs. 15 and 16.

This tankard appears to have had a spout added at one time; since removed.

W T

157 Bowl. Curved sides; flaring foot; surface, especially interior, shows hammer punches; scrolled cartouche enclosed by flower sprays engraved on side. D. $6\frac{1}{2}$ in.

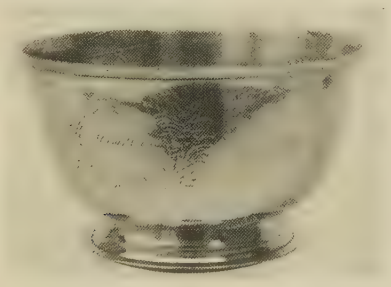
Inscriptions: (a) Priscilla Robinson (script); (b) 13-16, on base.

Mark: W T (?), twice, near lip. *Fig.* 108.

ANDREW UNDERHILL

Mentioned in "New York Wills," 1788.

158 TANKARD. Plain; flat-topped lid with serrated rim; scrolled thumb-piece; flat moulded drop on double-scroll handle; tip somewhat shield-shaped with scrolled



W T

FIG. 108 CAT. NO. 157

margin; base moulding with incised and toothed border and cabled moulding below; curved and covered spout, added later. H. $6\frac{3}{4}$ in.

Inscription: Thomas Klaarwater (script), within rocaille wreath on lid.

Marks: (1) A. UNDERHILL (shaded roman capitals), in rectangle; (2) A. U (shaded roman capitals), in oval; each mark twice on base (Walpole, 116:1, 2). *Figs.* 18, 24, and 109, and head-band on page xxxv.

Exhibited at the Hudson-Fulton Celebration, M. M. A., catalogue, no. 481.

Thomas Klaarwater was Judge Clearwater's great grandfather. The tankard was presented to the former, a soldier of

the War of the American Revolution, by a number of his comrades in arms. It passed from him to his son, Thomas Teunis Klaarwater, a soldier of the War of 1812, upon the death of his father in 1830. The spout was added at about that time, which was the period of the temperance agitation in the State of New York. The name is of Holland derivation, the family coming to America from Hattem, Holland, about the middle of the seventeenth century. The name is spelled Klaarwater in Holland to this day. It was anglicized to Clearwater in America shortly before the War of 1812.

ANDREW UNDERHILL

FIG. 109 CAT. NO. 158

RICHARD VAN DYCK

New York; baptized 1717. Son of Peter Van Dyck, the celebrated silversmith. Married Elizabeth Strang of Rye. He had a store in Hanover Square, New York, in 1750, but from advertisements in New York papers between 1753 and 1756 he appears to have become an importer of "pictures, European and Indian goods, looking glasses, sconses, and Florence oyl." Plate bearing his mark is rare.

159 Mug. Slightly everted lip; body curving inward to splayed foot; double-scroll handle. H. $4\frac{3}{4}$ in.

Inscriptions: (a) G (block letters), on handle; (b) I S
S S (crude letters), on base.

Mark: R V D (monogram), in cartouche, on base.

I W

160 Spoon. Long drop at junction of oval bowl and up-curving handle. L. $4\frac{3}{8}$ in.

Inscription: K (block letters).
T S

Mark: I W (possibly T W) (roman capitals), in rectangle.

UNKNOWN MAKER
FIG. 110
CAT. NO. 161

UNKNOWN MAKERS

161 Caster. Vase-shaped with high-domed and pierced lid; moulded finial; spreading foot. H. $5\frac{5}{8}$ in.

Inscription: R H (block letters), on side; on opposite side, 1773.

No mark. *Fig.* 110.

This caster is said to have been a wedding-gift to Ruth Smith who married in 1773 George Hopkins, youngest son of Stephen Hopkins, one of the signers of the Declaration of Independence (see no. 185).

162 Mug. Straight, tapering; moulded base; hollow handle of semicircular section tapering to recurved tip. H. $4\frac{1}{2}$ in.

Inscription: The West Church in Lynd Street (old script). *Fig.* 27.

Mr. Jones in Old Silver of American Churches, p. 88, pl. xxxiii, describes and illustrates four mugs of the same size and with the same inscription, which he dates about 1750. This is one of the set, another is in the Boston Museum of Fine

Arts, and the other two were given to the Norfolk Unitarian Church of Dorchester, Mass. The "Church in Lynd Street" was founded in 1737 in Boston; it is now standing and is a branch of the public library on what is now Cambridge Street.

163 TEAPOT. Globular; slightly domed lid with moulded finial; curved spout; high-domed foot; wood handle; engraved border on lid and around lip. H. $5\frac{3}{8}$ in.

Inscriptions: (1) Hannah Gibbs 1752, on base; (2) Gibbs

UNKNOWN MAKER

FIG. 111. GIBBS ARMS FROM TEAPOT

arms: sable, 3 battle-axes argent, enclosed by foliation and scrolls with floral spray at either side; crest: 3 broken tilting spears, 2 in saltire and 1 in pale gold, enfiled with a wreath argent and sable (Robson, British Herald).

Figs. 111 and 112.

Hannah Gibbs (1735-1762) was the daughter of Robert and Amy (Whipple) Gibbs and the great-granddaughter of Robert Gibbs who came from Warwickshire, England, to Boston about 1658 and became a wealthy merchant with a fine house on Fort Hill. Hannah Gibbs married Daniel Tillinghast in 1752 and this teapot is said to have descended to one of their children. Her sister Mary married Captain John Hopkins, a son of Stephen Hopkins, one of the signers of the Declaration of Independence.

164-165 KNEE BUCKLES, PAIR. Scroll outline, carved in relief. $1\frac{3}{8}$ x $1\frac{1}{8}$ in.
Mark: B (?) A, on one. *Fig.* 114.

166 KNEE-BUCKLE. Same as preceding pair.

167 KNEE-BUCKLE. Carved and pierced in interlacing vine design. $1\frac{1}{8}$ x $1\frac{3}{4}$ in. *Fig.* 114.

UNKNOWN MAKER
FIG. 112 CAT. NO. 163

168-169 KNEE-BUCKLES, PAIR. Plain, oval. $1\frac{1}{2}$ x $1\frac{3}{8}$ in.

170-171 KNEE-BUCKLES, PAIR. Oval; nail-head border. $1\frac{7}{16}$ x $1\frac{1}{8}$ in.
Inscription: I W (block letters), on one; V, on other. *Fig.* 114.

172-173 KNEE-BUCKLES, PAIR. Like preceding but uninscribed. *Fig.* 114.

174-175 SHOE-BUCKLES, PAIR. Rectangular with cut corners; bow-knot at center top and bottom; fused plate. 3 x $3\frac{7}{8}$ in. *Fig.* 62.

176 Shoe-Buckle. Rectangular; spiral markings at center top and bottom; fused plate. $2\frac{7}{8}$ x $2\frac{3}{8}$ in.

177 Shoe-Buckle. Rectangular with cut corners; large rectangular medallion at center top and bottom; fused plate. $3\frac{3}{8}$ x $3\frac{3}{8}$ in. *Fig.* 62.

178 Shoe-Buckle. Rectangular; sharply arched; double borders joined at center and corners; fused plate. $2\frac{7}{8}$ x 2 in.

UNKNOWN MAKER

FIG. 113 CAT. NO. 185

179-180 Shoe-Buckles, Pair. Rectangular; pierced and scalloped margin enclosing two rows of facets, separated by line of gold. $3\frac{3}{8}$ x 3 in. *Fig.* 62.

181-182 Shoe-Buckles, Pair. Plain, rectangular. $2\frac{3}{8}$ x $1\frac{3}{4}$ in.

Mark: faint trace of mark on one buckle, D (?).

183 Shoe Buckle. Plain, rectangular; gun metal, perhaps once coated with silver. $2\frac{3}{8}$ x $1\frac{7}{8}$ in.

184 Serving-Spoon. Broad, oval bowl with double drop; handle with up-curved and thickened tip with mid-ridge and hollows at either side. L. $15\frac{1}{4}$ in.

UNKNOWN MAKERS

FIG. 114 CAT. NOS. (left to right) 170, 171, 164, 167, 165, 172, 173

185 Scissor-Tongs. Shell tips, scrolled arms and handles; pivotal plate incised with floral design. L. $5\frac{1}{4}$ in.

Inscriptions: (a) R H (block letters) on pivotal plate; (b) 1773, on handle.

No mark. *Fig.* 113.

This piece is said to have been a wedding-gift to Ruth Smith, who married, 1773, George Hopkins (see no. 161).

186 Scissor-Tongs. Similar to preceding. L. $5\frac{1}{8}$ in.

FOURTH PERIOD

ABOUT 1770 TO 1810

Classic Revival

THE exuberant designs of the rococo period in Europe had been expressed mainly in curved lines. In time a reaction set in and popular taste demanded greater simplicity. The trend of this new style was determined by the excavations made about the middle of the eighteenth century at Pompeii and Herculaneum. Here were discovered examples of classic art beautifully conceived and executed, which soon became models for artists throughout Europe. In England the great exponents of the classic styles were the brothers Adam who, as architects and designers of furniture, exerted a tremendous influence. They had studied in Italy and had derived their inspiration directly from the source, but similar influences reached England a bit later through the medium of French design of the Louis XVI period. From both these sources Hepplewhite and Sheraton drew freely for their furniture designs, adapting or modifying according to their individual taste. Following the example of the architects and

cabinet-makers, potters, silversmiths, and metal-workers adopted the new fashion. The rococo style had been built up of curved lines with an abundance of ornament—rock-work, scrolls, shell-forms, fantastic leaf and flower motives. Its exuberance is in striking contrast to the reserve of the classic style. The latter is preëminently formal, delicate, graceful, and expresses itself chiefly in straight structural lines, its rectangular compositions accented by slender columns, pilasters, friezes, flutings, and mouldings of exquisite detail. Urns, animal heads, festoons of flowers, pendent husks, drapery, acanthus foliage, medallions, rosettes—these are the ear-marks of the eighteenth-century "classic."

Like all wars, the American Revolution retarded the development of the arts for an interval but in whatever work the American craftsman produced during this time and in the succeeding years of the eighteenth century, he followed his French and English contemporaries in this classic revival.

Classic Influences in Silver Forms

The silversmith conformed to the new régime by adopting vase shapes for many of his pieces as, for example, in the tall flagon with ovoid body, high foot, contracted neck, and short spout (*fig.* 133). Those of the earlier, tapering, straight-sided form which are still made to some extent have a different quality from their predecessors; the lines and proportions are not so good nor is the general effect so convincing. The bases in these later pieces are generally high and moulded, the covers high and domed and surmounted by an urn finial, while the details of their decoration stamp them as products of the period.

Other objects of sacramental use which are characterized by a deep ovoid body are the standing-cups with domed or with truncated bases and frequently with domed lids (*fig.* 119), and the large, two-handled cups of very simi-

lar form with high foot, square handles, and high covers with vase-shaped finials (*fig.* 121).

A new development is the imposing tea-urn with tall, slender, ovoid body, often fluted, circular stem and square base, reel-shaped cover, and high loop handles. Tea services were not often made before about 1760 but after that date they were widely used. Akin to the form of the tea-urn just described are the urn-shaped sugar-bowls and helmet-shaped creamers (*fig.* 124).

While not showing classic influence in their form, perhaps, but in the elements of their decoration, the oval teapots made of sheet silver with vertical sides, flat bottom, and straight tapering spout (*fig.*125) have much the same quality of lightness and somewhat the same structural lines as are found in Sheraton and Hepplewhite furniture of approximately the same period. Frequently a stand accompanies the teapot. This style was very popular in the late eighteenth century in America as well as in England.

The various styles of columnar candlesticks derive their form from classic design.

During this period the spoon develops an increasingly pointed bowl, often without a drop, and a down-turned handle with pointed or clipped end, and is generally lighter in weight and form than its predecessors.

Classic Elements in Decoration

What the eighteenth-century craftsman regarded as essential elements in classic ornament he adapted to his new forms. Bands of reeding or beaded mouldings are used to emphasize the structural lines. The urn is the most typical style of finial. Classic motives appear again in the pierced designs. As the cabinet-maker turned to inlays of light-colored woods to produce a light and graceful surface pattern, so the silversmith turned to delicately engraved designs as the most fitting mode of ornament for

his creations. These "bright-cut" designs were extremely popular and many of them are of classic inspiration, though dimmed in the borrowing. Characteristic are the festoons of drapery and flowers, borders of husks, of guilloche, or of floral pattern, the anthemion design, oval medallions, and rosettes. Silver of this period affords a wealth of examples of such ornament.

Philadelphia Silverwork

Philadelphia at this time is well to the fore in American craftsmanship. Her silver throughout the eighteenth century deserves intensive study as her craftsmen were producing pieces of great refinement and distinction. From about 1760 to 1830 the city had the largest population of any in the country; there was great wealth among her people. The chief commercial and social center for a considerable period, the meeting-place of the Continental Congress, the national capital from 1790 to 1800, Philadelphia attracted the most distinguished of all classes, statesmen, professional men, artists, craftsmen. When more has been published concerning silver made by her workmen, its characteristic features may be more clearly recognized. A fashion popular among Philadelphia silversmiths of this period was the pierced railing or gallery top around teapots, coffee-pots, and sugar-bowls.

Southern Silverwork

In the later part of the eighteenth century Baltimore had some silversmiths of note but in the more southern colonies the absence of large cities limited the local development of silverwork and much was imported from the North, especially from Philadelphia.

I A

187 CREAMER. Helmet-shaped; circular stem and square base; high curved handle. H. $5\frac{1}{4}$ in.

Mark: I A (?) (script monogram), twice on base. *Fig.* 56.

L A

188 Beaker. Plain, tapering. H. $2\frac{1}{2}$ in.

Inscription: H. Mercier (block letters).

Mark: L·A (roman capitals), pellet placed high between, in rectangle, twice on base.

S A

189-190 Knee-Buckles, Pair. Pointed oval; faceted border. 1 x $1\frac{3}{4}$ in.

Mark: S A, in oval.

J. ADAM[1]

Alexandria, Va., about 1800.

191 Creamer. Helmet-shaped; scroll handle; circular stem and square base; beading at lip and stem. H. $6\frac{3}{8}$ in.

Inscription: B (script), in shield.

Marks: (1) J. Adam (script), in shaped rectangle (Walpole, 3:1); (2) spread eagle in circle; each twice on base.

J B or F B (?)

192-193 Shoe-Buckles, Pair. Rectangular with cut corners; moulded border. $3\frac{1}{8}$ x $2\frac{1}{2}$ in.

Marks on each: (1) J B or F B (?) (script) in rectangle; (2) unknown object in oval.

R B

194 Teaspoon. Handle slightly down-curved; incised and pricked medallion. L. 5 in.

[1] See also cat. no. 386.

Inscriptions: (1) M (block letters), on handle; (2) I V E

P E (?) (script), in bowl, later.

Mark: R B (shaded roman capitals), in rectangle.

L B (PROBABLY LORING BAILEY)

1740-1814. Hull and Hingham, Mass.

195 SPOON. Long drop on bowl; down-curved handle. L. $8\frac{3}{4}$ in.

Inscription: L C (block letters).

Mark: L. B (shaded roman capitals), pellet between, in rectangle.

S. BARRETT

Nantucket, Mass., and Providence, R. I. (?); about 1760.

196 TEASPOON. Bowl with drop and palmette ornament in relief; slender down-curving stem. L. $5\frac{3}{8}$ in.

Inscription: E B (block letters).

Mark: S BARRETT (roman capitals), in rectangle.

STANDISH BARRY

Baltimore, Md.; working 1790.

197 LADLE. Palmette ornament below drop on bowl; bright-cut design on handle. L. $15\frac{3}{8}$ in.

Inscription: T E D (script monogram).

Marks: (1) BARRY (shaded roman capitals, initial larger), in shaped rectangle (Walpole, 10); (2) No. 92, in rectangle. *Fig.* 115.

Published: M.M.A. Bulletin, 14:123.

EPHRAIM BRASHER

New York. Name appears in New York Directory, 1786-1805; member of Gold and Silver Smiths' Society. Made die for famous doubloon known by his name.

198 Bowl. Curved sides; flaring foot. D. $7\frac{7}{8}$ in.

Marks: (1) BRASHER (roman capitals), in rectangle; (2) E B (shaded roman capitals), in rectangle, twice; (3) N. York (capitals, initials larger), dash between, in rectangle (Walpole, 17 :3, 4, 2 respectively); all on base.

Published: M.M.A. Bulletin, 8:18. According to tradition, this bowl belonged formerly to Commodore Isaac Hull (1773-1843) of the U. S. Navy and was with him when he commanded the Constitution in the War of 1812, and on the nineteenth of August of that year when he fought the English frigate Guerrière, reduced it to a complete wreck, and forced it to surrender.

199 Tongs. Tips gadrooned; plain hoop. L. $6\frac{3}{8}$ in.

Mark: E. B (crude), apparently with pellet between, twice (probably E. Brasher).

STANDISH BARRY
FIG. 115 CAT. NO. 197

ZACHARIAH BRIGDEN[1]

200 Porringer. Slender keyhole handle. D. $4\frac{7}{8}$ in.

[1] 1734-1787. Boston. See also no. 71.

Inscription: S B (block letters).
to
L H

Mark: Z B (roman capitals), pellet or lozenge between, in rectangle, beneath handle (Walpole, 18:2).

201-202 Shoe-Buckles, Pair. Oval; border of bosses. $2\frac{5}{8}$ x 2 in.

Inscription: L W (block letters).

Mark: Z B with cross between, in rectangle (cf. Walpole, 18:2).

JOHN BURGER

New York; working 1786.

203 Spoon. Bowl with drop; down-turned handle with short mid-rib beneath; bright-cut border. L. $8\frac{3}{4}$ in.

Inscription: A R (script monogram).

Mark: Burger (script), in shaped rectangle (Walpole, 21:1).

204-205 Spoons (2). Each: bowl with drop; handle with short mid-rib beneath; bright-cut medallion. L. $9\frac{1}{8}$ in.

Inscription: W S D (script monogram).

Marks: (1)Burger as in preceding; (2)NYork (script, N and Y conjoined), without pellet, in shaped rectangle (cf. Walpole, 21:2).

EZEKIEL BURR

Providence, R. I., 1764-1846.

206 Tongs. Medallion and interlacing sprays lightly incised. L. $5\frac{7}{8}$ in.

Inscription: D A (script), conjoined.

Mark: E B (script), conjoined, in octagon (Walpole, 21:2).

I C

207-208 SPOONS (2). Each: drop indicated by wave border; down-curved handle, bright-cut. L. $8\frac{1}{4}$ in.

Inscription: R C R (script monogram).

Mark: I C (roman capitals), in rectangle.

R C

209-210 SALT-CELLARS, PAIR. Boat-shaped bowl with short, moulded, down-curved handle at either end: oval base and stem; gilded inside. H. $3\frac{1}{8}$ in.

R C

FIG. 116 CAT. NOS. 209-210

Inscription: Crest: eagle's head erased.

Mark: R C (or R G?) (script), pellet between, in irregular shape, on base; mark occurs twice on one.

Fig. 116.

NATHANIEL COLEMAN

Burlington, N. J.; working 1790.

211 TEASPOON. Bowl with double drop; pointed oval, down-curving handle. L. $6\frac{1}{8}$ in.

Inscription: S R (script monogram).

Mark: N. COLEMAN (shaded roman capitals), in rectangle (Walpole, 29:1).

M. CONNELL

Philadelphia, Pa. (?); about 1800.

212 Tongs. Bright-cut border. L. $6\frac{1}{4}$ in.
Inscription: R W (script monogram).
Mark: M. CONNELL (shaded roman capitals), in rectangle (Walpole, 30:1)

I D
FIG. 117 CAT. NO. 213

I D

213 Creamer. Helmet-shaped; circular stem and square base; beaded mouldings. H. $5\frac{1}{2}$ in.
Mark: I D (possibly J D), in oval; twice on base.
Fig. 117.

E. DAVIS

Newburyport, Mass.; working 1775; died 1781.

214. Creamer. Bulbous body, lip outlined by punched dots; small stem and circular domed base. H. $4\frac{3}{4}$ in.

Inscription: I B (block letters)
ob^{t}. N'yok (script)
Ap^{r}. 14 1782 "
Æ 17 (italic capitals)

Marks: (1) E D (shaded roman capitals), in rectangle (Walpole, 34:2); (2) lion passant to right; each mark to right and left of handle. *Fig.* 55.

Probably made about 1770, this might equally well have been classified as belonging to the third period.

JOSHUA G. DAVIS (?)

Boston, Mass.; working 1796.

215 TEASPOON. Drop with rocaille scroll in relief; down-curving stem with bright-cut waved border and flower spray. L. $5\frac{3}{8}$ in.

SAMUEL DROWNE
FIG. 118 CAT. NO. 217

Inscription: E D (block letters).

Mark: DAVIS (roman capitals) in serrated rectangle.

T. DENISON

About 1790.

216 TEASPOON. Slightly down-curving stem; bright-cut and pricked designs. L. $5\frac{1}{8}$ in.

Inscription: B W (?) (script, conjoined).

Mark: T. DENISON (shaded roman capitals), in serrated rectangle (cf. Walpole, 35:1).

SAMUEL DROWNE

1749-1815. Born in Providence but soon moved to Portsmouth, N. H. Son of Rev. Samuel and Sarah (Reed) Drowne and grandnephew of the silversmith, Shem Drowne (1683-1774). Married Mary Pickering.

At one time he had a shop at junction of Jefferson and Water Streets, opposite Long Wharf, Portsmouth.

217 BEAKER. Plain, tapering; flat bottom; slightly everted lip. H. 3½ in.

Inscription: M M (script monogram).

Mark: S D (roman capitals), cross between, in rectangle (cf. Walpole, 38:2, but letters are not crude).

Fig. 118.

JOSEPH DUBOIS

New York, N. Y.; working 1790.

218-219 SPOONS (2). Each: bowl with long drop; handle bordered with bright-cut waved pattern and medallion. L. 9 in.

Inscription: R E L (script monogram).

Mark: J. DUBOIS (thin shaded roman capitals), in rectangle (Walpole, 38:1).

T. D. DUBOIS

About 1780.

220-221 SPOONS (2). Narrow bowl with drop; slender handle with bright-cut medallion and pendant. L. 9¼ in.

Inscription: A C N (script monogram).

Marks: (1) T. D. DUBOIS (shaded roman capitals), in rectangle; (2) wheat-sheaf in rectangle, twice (Walpole, 39:1-2).

222-223 TEASPOONS (2). Each: bowl with drop; slender stem, bright-cut. L. 5¼ in.

Inscription: E H (block letters).

Marks: (1) T. D. D. (shaded roman capitals), in rectangle; (2) wheat-sheaf in rectangle; twice (Walpole, 39:2).

CARY DUNN

New York, N. Y.; Freeman, 1765; working for thirty years longer. Assessor of North Ward, 1771. Member of the Gold and Silver Smiths' Society, 1786.

224 Beaker. Plain; slightly rounded sides; everted lip; moulded foot. H. $3\frac{1}{4}$ in.

Mark: C. Dunn (roman capitals, initials larger), in flattened oval, on base (Walpole, 39:1).

225 Cup. Everted lip; rounded sides; flat base; strap handle. H. $2\frac{5}{8}$ in.

Inscription: L. Mower
to
S. C. Ward (script).

Mark: Dunn (shaded roman capitals, initial larger) in flattened oval (the initial C probably erased or not deeply stamped—apparently Walpole, 39:1).

226 Mug. Bulbous; everted lip; flaring foot; moulded strap handle. H. $3\frac{1}{2}$ in.

Inscription: Sarah H. Broughton (script).

Mark: Dunn as in preceding.

G E E

227 Teaspoon. Faint drop on bowl; pointed handle; bright-cut wave border. L. $5\frac{3}{4}$ in.

Mark: G E E (thick capitals), in rectangle.

STEPHEN EMERY[1]

About 1752-1801. Boston, Mass. Married Anna Knox.

[1]The following advertisement appeared in the Massachusetts Centinel for April 3, 1790:

"To Be Sold,
By Stephen Emery,
At his Shop, No. 5, Union-Street, near the Golden Candle-Stick, An

228 CASTER. Vase-shaped body with moulding at shoulder; high-domed lid; moulded finial; flaring domed foot. H. $5\frac{1}{4}$ in.

Inscriptions: (1) P (block letters); (2) B (script),

N M

on opposite side; probably later.

Mark: S E (roman capitals), in oval, on base (Walpole, 42:4).

THOMAS KNOX EMERY

About 1781-1815. Boston, Mass. Son of Stephen Emery.

229 SPOON. Long drop on bowl; down-curving handle. L. $9\frac{1}{8}$ in.

Inscription: E S B (script monogram).

Mark: T. Emery (roman letters), in cartouche (cf. Walpole, 43:3, which is not so carefully formed).

ROBERT EVANS

About 1768-1812. Born Mendon (?), died Boston. Married Mary Peabody.

230 PORRINGER. Keyhole handle. D. $4\frac{3}{4}$ in.

Inscription: M T (script monogram).

Mark: EVANS (shaded italic capitals), in rectangle with scalloped edge, with dot in each scallop (somewhat blurred but clearer than in Walpole, 44:2).

assortment of articles in the Goldsmith's, Jeweller's and Foundery Way. A large assortment of fashionable Plated Buckles, as cheap as any imported. A small quantity of excellent Powder, for cleaning Plate and Plated Ware. Black Lead, for cleaning Stoves, large pumice Stone. The Goldsmith's Business carried on as usual. Cash for Old Silver."

231 PORRINGER. Gridiron handle. D. $5\frac{1}{4}$ in.

Inscription: A P (script monogram), on handle.

Mark: R. EVANS (shaded roman capitals) in rectangle, with pellet, beneath handle (Walpole, 44:1).

Published: M.M.A. Bulletin, 8:216.

232 SPOON. Long drop; lower part of stem slender; plain, rounded end. L. $9\frac{1}{8}$ in.

Inscription: P B (script).

Mark: R.E (roman capitals), pellet between, in rectangle (probably R. Evans, Walpole, 44:4).

RUFUS FARNAM[1]

Born about 1771, at Norwich, Conn. (?) Brother of Henry Farnam. Probably apprenticed to Joseph Carpenter of Norwich. In Boston, 1799-1830; moved to Hanover about 1833. Married (1) Lois Cady Read, (2) Elizabeth Kelly, (3) Priscilla . . .

233-234 TEASPOONS (2). Each: bowl with long drop. L. $5\frac{3}{8}$ in.

Inscription: A T (block letters).

Mark: R. FARNAM (shaded roman capitals), in rectangle (Walpole, 45:1).

JOSEPH FOSTER

1760-1839. Boston, Mass. An executor and probably an apprentice of Benjamin Burt.

[1] In The Columbian Centinel for Nov. 27, 1790, appeared the following advertisement: "Now ready for Sale, by Rufus Farnum, No. 42, Cornhill, Men's and Women's Silver plated Shoe Buckles, all of American Manufacture, warranted to be equal in workmanship to any in the United States. Also, An assortment of Gold Neck-laces, stone Earrings, stone Buttons, etc. N.B. Any order in the line of his business shall be neatly executed on short notice, and the smallest favors gratefully acknowledged. Cash for Old Gold and Silver. Boston, Nov. 6, 1790."

235-236 STANDING-CUPS, PAIR. Each: oviform; reeded lip; long circular stem with mid-band; domed and stepped foot; bell-shaped lid with acorn finial. H. $9\frac{5}{8}$ in.

Inscriptions: (a) Property / of / Brattle Street Church /

JOSEPH FOSTER
FIG. 119 CAT. NO. 235

Boston (block letters), in chased cartouche pendent from bow-knot; (b) 10 oz. 7 (on one cup) and 10 oz. 3 (on the other).

Mark: on base, FOSTER (shaded roman capitals), in rectangle (Walpole, 48:1). *Fig.* 119.

Mr. Jones, in Old Silver of American Churches, p. 69, pl. XXVII, describes the original set of six cups, all of which were exhibited at Boston, M.F.A., in 1911, catalogue nos. 499-503. One is still in that museum, two are these in the Clearwater Collection.

LEWIS FOURNIQUET

New York, N. Y.; 1796.

237 Deep Dish. Sloping sides; flaring lip; flat bottom. D. $5\frac{3}{4}$ in.

Mark: Fourniquet (italics), in cartouche, on base (Walpole, 48:1).

R G

238–239 Sugar-Urn and Cover. Vase-shaped on circular splayed base; urn finial; beaded edges. H. $8\frac{1}{4}$ in.

Marks: (1) R G, in rectangle, twice; (2) indistinct; on rim of base.

Exhibited at M. F. A., Boston, in 1911, cat. no. 536.

NICHOLAS GEFFROY

1761-1839. Newport, R. I.

240 Porringer. Deep bowl; keyhole piercings. D. 5 in.

Inscription: M M (script monogram), on handle.

Mark: N. GEFFROY (shaded roman capitals), in engrailed rectangle (Walpole, 50:1), on handle.

Exhibited at the Museum of Fine Arts, Boston, 1911, cat. no. 515.

241 Tongs. Engraved with zigzag medallion. L. $5\frac{1}{2}$ in.

Inscription: M S B (script monogram).

Mark: GEFFROY (shaded roman capitals), in engrailed rectangle (Walpole, 50:2).

Exhibited at the Museum of Fine Arts, Boston, 1911, cat. no. 516.

THOMAS GRANT

1731-1804. Marblehead, Mass. Married Margaret Bubier.

RICHARD HUMPHREY
FIG. 122 CAT. NO. 240

242 MARROW-SCOOP. Scoop deep and closed at tip; long, slender stem with pointed oval tip. L. 6⅛ in.

Inscription: M H (script monogram).

Mark T. GRANT (roman capitals), in rectangle (Walpole, 54:1).

A H

243 TEASPOON. Bowl with drop; slightly down-curving stem with bright-cut medallion. L. 5⅜ in.

Inscription: S H (block letters).

Mark: A·H (roman capitals), pellet between, in four-sided reserve.

M H

244 MUG. Tapering body girdled by two wide bands of reeding. H. 3⅛ in.

Inscription: E P (script).

Mark: M H (shaded roman capitals), in rectangle, on base. *Fig.* 28.

W H

245 GRAVY OR TODDY LADLE. Deep oval bowl with drop; handle curving downward to rounded tip. L. 7⅜ in.

Mark: W H (roman capitals, practically conjoined), in rectangle, twice.

RICHARD HUMPHREY

Philadelphia; working 1771-1788.

246 LADLE. Fluted scallop-shell bowl with drop; down-curving handle, feather-edged. L. $14\frac{1}{8}$ in.

Inscription: I M S (?) (script monogram).

Mark: R. Humphrey (script), in shape (Walpole, 66:1).

Fig. 120.

ISAAC HUTTON[1]

1767-1855. Worked in Albany, 1790-1810. Son of George and Mary (File) Hutton. Treasurer of Albany Mechanics' Society. His brother George was also a silversmith.

247 TEAPOT. Waved outline, vertical sides, straight spout, scrolled curly maple handle, urn finial, incised and pricked border designs. H. $6\frac{5}{8}$ in.

Inscription: engraved shield on either side, one enclosing script monogram A J J V V.

Marks: HUTTON (roman capitals), in rectangle; ALBANY (similar) (like Walpole, 68:2, but in separate rectangles).

This teapot is said to have belonged to the Van Vechten family of Albany.

248 TEASPOON. Handle with bright-cut interlacing design. L. 6 in.

Inscription: N F (script monogram).

Marks: (1) HUTTON (shaded roman capitals), in rectangle (Walpole, 68:1); (2) eagle in oval.

249-250 SPOONS (2). Bright-cut design. L. $9\frac{1}{4}$ in.

Inscription: E V D Z (block letters).

Mark: HUTTON, as in preceding.

[1] See also nos. 457-462.

C C K

251 Salt-Cellar. Oval, boat-shaped, on base; pricked borders and lightly cut festoons; inside gilded. H. $2\frac{1}{2}$ in.

Marks: on base (1) C C K (crude capitals), in rectangle; (2) E or C E conjoined in oval; (3) L or T (?).

I K

252 Nutmeg-Grater. Oval box, hinged lid disclosing grater; bottom of box also hinged in order that grated powder may be released. D. $1\frac{5}{8}$ x $1\frac{3}{8}$ in.

Inscription: K C (script monogram), on lid.

Mark: I K (shaded roman capitals), pellet between, inside lid and inside on base.

I L

253-254 Teaspoons (2). Bright-cut border and reserves. L. $5\frac{3}{4}$ in.

Inscription: A. MH (MH conjoined).

Mark: I L, faint pellet between, in rectangle, twice.

I L

255 Tongs. Plain. L. $6\frac{7}{8}$ in.

Inscription: H F (script monogram).

Mark: I L (roman capitals), faint pellet (?) between, in rectangle, twice.

M L (probably MATHIAS LAMAR)

Philadelphia, Pa.; working 1796.

256-258 Spoons (3). Each: bowl with drop and palmette ornament; slightly down-curved, pointed handle. L. $5\frac{1}{8}$ in.

Inscription: T (crude block letters).
G L

Mark: M L (roman capitals), conjoined, in rectangle (Walpole, 73:1).

JOHN LETELLIER[1]

Philadelphia, Pa.; working about 1770.

259-260 Spoons (2). Each: bowl with drop and bird and spray in low relief; handle with down-curved tip, thickened rim on reverse. L. $8\frac{1}{2}$ in.

Inscription: W. M. B.

Mark: I.LT (shaded roman capitals), pellet between I and L, in rectangle, twice (Walpole, 75:1). *Fig.* 60.

JOSEPH LORING

1743-1815. Born Hull, Mass., died Boston. Married (1) Mary Atkins, (2) . . . (3) Sally Pratt. He was held prisoner for nine months on Long Island while serving as first lieutenant of artillery but returned to Boston in 1777. Second sergeant in Artillery Company, 1791. He had a shop at 3 Union Street, 1788-1796. His son Henry (1773-1818) was a goldsmith.

261 Two-Handled Cup. Plain, oviform; short circular stem and domed foot; handles of rectangular section; separate cover with ball knop and urn finial; reeded bands. H. $11\frac{5}{8}$ in.

Inscription: Property/of/Brattle Street Church/Boston (roman and italic capitals); in bright-cut oval suspended by bow-knot.

[1] "Run away on Monday, the 14th instant (July) from John LeTelier, Silversmith, opposite the Coffee-house, in Market street, Philadelphia, a Negroe wench, named Nell. . . ." Pennsylvania Gazette, No. 2528, August 6, 1777.

Mark: J. Loring (small shaded italic letters), in cartouche; twice on base and traces of two more (Walpole, 76:1). *Fig.* 121.

Published: M.M.A. Bulletin, 8:165.

Mr. Jones in Old Silver of American Churches, p. 69, describes four cups which originally belonged to the Brattle Street Church, Boston (founded 1699). All four were exhibited at the Museum of Fine Arts, Boston, in 1911, cat. nos. 711-714. One of the four was remade from silver given to the church in 1707 by William Johnston. It was exhibited at the M.F.A. in 1906, cat. no. 177, and is also published by Bigelow in Historic Silver of the Colonies, 1917, p. 200, pl. 121. It is now in the Boston Museum. The Clearwater cup is one of the other three.

262-263 Spoons (2). Each: bowl with drop; handle hexagonal near bowl, sharply down-turned at tip. L. $8\frac{5}{8}$ in.

Inscription: C (script).

Mark as in preceding.

JOSEPH LOWNES[1]

Philadelphia, Pa.; working 1796.

264 Sugar-Urn. Ovoid bowl, circular stem, and square base; reel-shaped cover; slender urn finial; beaded edges. H. 11 in.

Inscription: J M^{c} L (script monogram).

Marks: each twice on base: (1) J. Lownes (script) in irregular shape (Walpole, 77:1); (2) eagle (?) displayed in cartouche.

265 Waste-Bowl. Accompanying preceding; rounded sides; beaded edges. D. $4\frac{5}{8}$ in.

Inscription and marks as above.

[1] See also no. 474.

266 Spoon. Bowl with long drop; rounded, down-curved handle. L. $9\frac{1}{4}$ in.

Inscription: S D C (script monogram).

Marks: (1) J. Lownes (script), in irregular shape (Walpole, 77:1); (2) I W G (roman capitals), impressed.

JOSEPH LORING

FIG. 121 CAT. NO. 261

THOMAS LYNDE

1748-1812. Born, Malden; died, Leicester (?). Married Sarah Greenleaf. Worked in Worcester.

267 Beaker. Flaring slightly; thick moulded lip; wide horizontal fluting at foot. H. 3 in.

Inscription: T W (crude block letters).

Mark: T. LYNDE (shaded roman capitals), pellet between, in rectangle, on base (Walpole, 77:1).

I M

268 Ladle. Shallow, circular bowl with large drop; down-curving handle with feather edge. L. 12½ in.

Inscription: T M T (script monogram)

Mark: I M (roman capitals) with pellet, in cartouche, twice.

P M

269 Tongs. Saw-tooth border. L. 6 in.

Inscription: E O F (script monogram).

Mark: P M (script), apparently in rectangle.

W M

270 Teaspoon. Stem down-curved; oval medallion. L. 5⅝ in.

Inscription: M E T (?) (script monogram).

Mark: W·M (shaded roman capitals), pellet between, in rectangle.

DAVID MOSELEY

1753-1812. Boston. Married Elizabeth . . .

271 Beaker. Sides slightly curved, sloping inward to base. H. 3⅜ in.

Inscription: A H (block letters), on side.

Mark: D. Moseley (italics with shaded roman initials), in rectangle, on base (Walpole, 83:1). *Fig.* 8.

JOSEPH MOULTON

1744-1816. Newburyport, Mass. Son of the silversmith, William Moulton (1720-c.1793). Married Abigail Noyes, 1765. His sons, William (1772-1861) and Enoch (born 1780), were also silversmiths. For further notes on the Moulton silversmiths, see page 94 and foot-note.

272 CREAMER. Curved sides with four vertical channels; contracted neck; flat bottom; high strap handle. H. $4\frac{3}{8}$ in.

Inscription: A C (script monogram).

Mark: I. MOULTON (roman capitals), in rectangle (Walpole, 84:1), on base.

273-274 SPOONS (2). Each: bowl with drop and palmette ornament in relief; down-curving handle. L. $8\frac{3}{4}$ in.

Inscription: M E (script monogram).

Mark: I M (script capitals), cross between, in rectangle (Walpole, 84:2), twice. *Fig.* 60.

275 SPOON. Down-curving stem with oval medallion and pendent design. L. $8\frac{1}{4}$ in.

Inscription: E S.

Mark as in preceding.

WILLIAM MOULTON[1]

1772-1861. Newburyport, Mass. Son of the preceding. Married Judith Noyes, 1801. A jeweler and goldsmith of such integrity that he was commonly known as "The Honest Goldsmith."

276 BOWL AND COVER. Rounded sides; reeded lip and base; bell-shaped cover with ball finial. H. $5\frac{1}{4}$ in.

Inscription: C N C (script monogram).

Mark: MOULTON (shaded roman capitals), incised, on base (Walpole, 84:3).

277 MUG. Straight, tapering; moulded lip and foot; hollow handle of rectangular section. H. $5\frac{1}{4}$ in.

[1]See also cat. nos. 481-485.

Inscription: C H B (script monogram).

Mark: W. MOULTON (shaded roman capitals), in serrated rectangle, on base.

278 PORRINGER. Keyhole handle. D. $5\frac{3}{8}$ in.

Inscription: C H B (cf. preceding).

Mark as in preceding, with final pellet, beneath handle.

279 PORRINGER. Keyhole handle. D. $5\frac{1}{2}$ in.

Inscription: E L (script monogram), on handle.

Mark: MOULTON (shaded roman capitals), impressed in rectangle, beneath handle.

280 SPOON. Handle with bright-cut design. L. $8\frac{1}{8}$ in.

Inscription: M T (block letters).

Mark: MOULTON, impressed; similar to that in no. 276 but heavier.

281 SPOON. Plain, rounded, slightly down-curved handle. L. 7 in.

Inscription: C M M (block letters).

Mark as in preceding.

JOHN MYERS

Philadelphia, Pa.; working 1796.

282-283 SPOONS (2). Each bowl with drop and bird and spray in low relief; end of handle clipped. L. $9\frac{1}{4}$ in.

Inscription: R M (script monogram).

Mark: I. MYERS (shaded roman capitals, initials larger), in shaped rectangle (like Walpole, 85:1, except that rectangle is shaped).

N N (PROBABLY NEHEMIAH NORCROSS)

1765-1804. Boston, Mass.

284 TEASPOON. Bowl with drop and scallop-shell ornament in relief; handle with feather-edge. L. $4\frac{1}{2}$ in.

Inscription: E S (block capitals).

Mark: N N (shaded roman capitals), in cartouche.

OTTO PARISIEN & SON

FIG. 122 CAT. NO. 289

285-286 SALT SHOVELS (2). Pointed oval, slightly down-curved handles. L. 4 in.

Mark as in preceding.

Exhibited at the Museum of Fine Arts, Boston, in 1911, cat. no. 794.

P P

287-288 SPOONS (2). Each: bowl with drop; stem-end round and down-turned; bright-cut medallion and pendant. L. $8\frac{7}{8}$ in.

Inscription: W S D (script monogram).

Mark: P P (roman capitals) without pellet, in rectangle.

OTTO PARISIEN & SON[1]

New York, N. Y. Otto Parisien became a Freeman, 1769; his son David worked in partnership with him, 1789-1817.

289 Mug. Bulbous; everted lip; splayed foot; double-scroll handle attached to body above with shell-shaped ornament. H. $5\frac{1}{8}$ in.

Inscription: F (rude block letters), on bottom.
S C

Mark: OPDP (roman capitals), in oval or possibly rectangle, on base (Walpole, 89). *Fig.* 122.

Published: M.M.A. Bulletin, 8:18.
The shell ornament used in this manner appears to have been developed by the New York silversmiths. A mug by Myer Myers, now owned by R. T. H. Halsey, shows the same decorative detail.

S P (probably SAMUEL PARMELE)

1737-1803. Guilford, Conn. Prominent citizen, excellent craftsman, and a captain (1775) in the Revolutionary Army.

290-291 Spoons (2). Each: bowl with wide drop; stem sharply down-curved at tip; bright-cut medallion. L. $8\frac{3}{4}$ in.

Inscription: R (block letters).
S I

Mark: S P (small roman capitals), in rectangle, outline depressed over P (cf. Walpole, 90:2).

292 Teaspoon. Bowl with drop; feather-edge and bright-cut medallion on handle. L. $5\frac{3}{8}$ in.

[1]Otto Parisien, Goldsmith, is mentioned in an advertisement in the New York Gazette for Dec. 12, 1762. See also cat. no. 491.

Inscription: A S B (script monogram).

Mark: either S P or S R (somewhat crude capitals), pellet between, in rectangle.

SAUNDERS PITMAN[1]

1732-1804. Worked in Providence, R. I.

293 PORRINGER. Keyhole handle; deep bowl. D. $5\frac{1}{8}$ in.

Inscription: B. Aldrich (script), probably added later.

Mark: PITMAN (shaded roman capitals), in relief in depressed rectangle, beneath handle.

This porringer came from Portsmouth and probably belonged to some member of the Aldrich family.

294 LADLE. Shallow circular bowl with drop; handle down-curving to plain, pointed oval tip. L. $6\frac{1}{4}$ in.

Inscription: A.B (block letters).

Mark: PITMAN (shaded roman capitals), in serrated rectangle (Walpole, 93:2).

295-296 SPOONS (2). Each: bowl with triangular drop; handle widening to broad, pointed, down-curving tip; bright-cut border and medallion. L. $8\frac{3}{4}$ in.

Inscription: A L (block letters).

Mark as in preceding.

J R

297 NUTMEG-GRATER. Cylindrical box, one side opening out on hinge to disclose grater; hinged lid with zigzag moulding. H. $3\frac{1}{2}$ in.

Marks: (1) J R (script monogram), in oval; (2) same monogram in cartouche; both inside of hinged section.

[1] See also cat. no. 495.

S R

298 TEASPOON. Bowl with drop; down-curving stem with incised zigzag line. L. 5½ in.

Mark: S R (rather crude capitals), in rectangle.

S R (PROBABLY STEPHEN REEVES)

Burlington, N. J., and New York, N. Y.; working 1767-1776.

PAUL REVERE

FIG. 123 CAT. NO. 302

299 CREAMER. Helmet-shaped; double-scroll handle; square base and circular stem; beading at lip and on stem. H. 5½ in.

Inscription: G (crudely scratched block letters), E M on base (later?).

Mark: S R (shaded roman capitals), in rectangle, four times on base.

This creamer was purchased by Judge Clearwater in Bordentown, N. J., which is but a short distance from Burlington.

PAUL REVERE[1]

300 CREAMER. Helmet-shaped, with fluted sides; strap handle; pricked and engraved border and pendent festoons at lip; circular stem and square base. H. $5\frac{7}{8}$ in.

PAUL REVERE

FIG. 124 CAT. NOS. 300-301

Mark: REVERE (shaded roman capitals), no pellet, in rectangle (Walpole, 97:3), on base. *Fig.* 124.

Published: M.M.A. Bulletin, 13:161.

[1] 1735-1818. Boston. For further biographical notes, see page 99.

"Revere and Son,
Goldsmiths,

Beg leave to inform their friends and the publick, that they have Removed from No. 8, Union-Street, to No. 16 Ann-Street, four doors South of the Draw-Bridge; Where the Gold and Silversmith's Business is carried on in all its branches—Plated Ware mended, plated, shoe, harness, and Bridle Buckles made in the neatest and newest fashion." The Massachusetts Centinel, March 3, 1790.

According to tradition, this creamer and the accompanying sugar-bowl were made as a gift for a Virginia bride and remained in her family until purchased by Judge Clearwater.

301 SUGAR-BOWL WITH COVER. Mate to preceding; urn-shaped; pine-cone finial; decoration similar to that on creamer. H. $9\frac{1}{4}$ in.

Mark as above. *Fig.* 124.

302 SUGAR-BOWL. Oval, basket-shaped, with fluted sides; oval base; flat bail handle; engraved and punched borders similar to those on creamer. H. $4\frac{5}{8}$ in.

Inscription: H (script), on lip. *Fig.* 123.

303 STAND. Pointed oval; raised margin cut in concave scallops; four grooved feet; decoration as in preceding. D. $7\frac{1}{2}$ x 5 in.

Inscription: H (script), engraved at center.

Mark: REVERE, as in no. 300, on base.

304 TEAPOT. Oval in section, its vertical sides fluted; low-domed cover with pine-cone finial; straight, tapering spout; wood handle; engraved and pricked borders and pendent festoons. H. $6\frac{1}{8}$ in.

Inscriptions: (1) S B (script monogram); (2) 20-13, roughly scratched on base.

Mark: REVERE, as in no. 300, on base. *Fig.* 125 and head-band on page 115.

305-308 SALT-SPOONS (4). Each: shell-shaped bowl with drop; down-curving stem, pointed at tip and engraved with bright-cut oval enclosing monogram and floral motive. L. $4\frac{3}{8}$ in.

Inscription: H E W (script monogram).

PAUL REVERE

FIG. 125

CAT. NO. 304

Mark: P R (script), in rectangle (Walpole, 97:7).

Fig. 126 and tail-piece on page 160.

These spoons came to Judge Clearwater from Baltimore. They are said to have belonged to the Williams family of Boston, a member of which married one of the Baltimore Bonapartes.

PAUL REVERE
FIG. 126
CAT. NO. 305

309 SPOON. Bowl with drop; down-turned handle with short ridge beneath tip. L. $8\frac{1}{4}$ in.

Inscription: S W (block letters).

Mark: ·REVERE (shaded roman capitals), pellet before, in rectangle (probably Walpole, 97:1).

This piece came to Judge Clearwater from Baltimore and has the same history as the preceding salt-spoons.

310-311 SPOONS (2). Each: drop and foliate scroll ornament in low relief on bowl; handle with rounded down-curving end; bright-cut wave border. L. $8\frac{1}{8}$ in.

Inscription: C (block letters).
I P

Mark as in preceding.

312-314 SPOONS (3). Each: bowl with drop and foliate scroll ornament in low relief; down-curving handle with border of wave design. L. 8 in.

Inscription: E A O (script monogram).

Mark: ·REVERE, as in no. 309. *Fig.* 61.

Presented by Edward A. Oliver to Edward Brattle and Esther Parkman Oliver when they were married September 13, 1787.

315 SPOON. Bowl with drop; thick handle widening into down-curving end; bright-cut wave border with oval medallion and pendant. L. $8\frac{5}{8}$ in.

Inscription: K L C (script monogram).

Mark: REVERE (shaded roman capitals), in rectangle (Walpole, 97:4).

316-321 TABLESPOONS (6). Each: bowl with drop; down-curved handle. L. $8\frac{3}{8}$ in.

Inscription: I M K (script monogram); in one spoon this monogram is enclosed in oval medallion and the letters are thicker.

Mark: REVERE, as in preceding.

The initials are said to be those of Colonel Israel M. Keith, a major of the Continental Army and aide-de-camp to General William Heath, from the thirteenth of August, 1776, to the twenty-third of May, 1778. General Heath was colonel of a Massachusetts regiment at Lexington and Concord. The spoons were bought by Judge Clearwater from a grandson of Colonel Keith. (See also nos. 326-327.)

322 TEASPOON. Bowl with drop; down-turned handle. L. $5\frac{3}{8}$ in.

Inscription: I (block letters).
I S

Mark: P. R (script), with pellet, in rectangle.

323-324 SPOONS (2). Each: bowl with drop; slender curved handle broadening into somewhat squared end with cut corners. L. $9\frac{1}{4}$ in.

Inscription: J L H (script monogram).

Mark: REVERE, as in no. 300.

325 TONGS. Acorn tips; bright-cut. L. $6\frac{1}{8}$ in.

Inscription: I M L (script monogram).

Mark: ·REVERE, as in no. 309, twice.

Exhibited at the Museum of Fine Arts, Boston, in 1911, cat. no. 880.

JOEL SAYRE[1]

1778-1818. Born in Southampton, L. I. Name in New York directory, 1798. Married 1813.

326-327 TODDY-LADLES (2). Each: oval bowl with triangular drop; long, pointed handle with bright-cut design. L. 9½ in.

Inscription: I M K (script monogram).

Mark: I. SAYRE (shaded roman capitals), in shaped rectangle (cf. Walpole, 104:1. Mark on these ladles has slight depression in upper margin).

Published: M. M. A. Bulletin, 8:165.

The initials are said to be those of Colonel Israel M. Keith of the Continental Army. Other spoons, made by Revere, which formerly belonged to Colonel Keith, are described in nos. 316-21.

328-329 SPOONS (2). Each: bowl with triangular drop; slightly down-curving handle with clipped end. L. 9¼ in.

Inscription: A (script).

Mark: I. SAYRE, as in preceding.

330 TEASPOON. Pointed drop on bowl; slender stem expanding to pointed oval tip; bright-cut. L. 6 in.

Inscription: I H B (block letters).

Mark: I. SAYRE, as in preceding.

G. SCHANCK

331 TONGS. Bright-cut. L. 6¼ in.

Inscription: C
W A

Mark: G. SCHANCK (shaded capitals, a bit rough), in rectangle, twice.

[1] See also cat. nos. 508-510.

J. SCHANCK

New York; working 1796.

332 TEAPOT. Oval in outline; vertical sides; bell-shaped cover with urn finial; straight spout; wood handle; beaded mouldings and bright-cut designs, floral borders and shield on either side (one with monogram) from which spring scrolls and festoons of roses. H. $7\frac{5}{8}$ in.

J. SCHANCK

FIG. 127 CAT. NO. 332

Inscription: C C (script monogram), one letter in center, other perhaps added later, to right.

Marks: (1) J. SCHANCK (shaded roman capitals), in rectangle, on base; (2) spread eagle; (3) false date-letter, *m* in shield. *Fig.* 127 and tail-piece on page cxlvii.

ANTHONY SIMMONS

Philadelphia, Pa.; late eighteenth century.

333-334 SPOONS (2). Each: bowl with drop and bird and spray in low relief; plain, pointed, down-turned handle. L. 9 in.

Inscription: S W (script monogram).

Mark: A. SIMMONS (shaded roman capitals), in rectangle, left end indented (cf. Walpole, 106:2).

I T

335 PATCH-BOX. Tiny, oval; separate lid overlapping box to mid-band of latter; lid chased in scale pattern. D. $\frac{5}{8}$ x $\frac{15}{16}$ in.

Mark: I T (capitals), in oval, inside lid and box.

(THOMAS) UNDERHILL & (JOHN) VERNON

Thomas Underhill became a Freeman, New York, 1787.

336-337 SPOONS (2). Drop on each bowl; rounded, down-curved handle. L. $8\frac{1}{2}$ in.

Inscription: E (block letters).
S C

Marks: (1) T..U (shaded roman capitals), two dots or hyphen between, in rectangle; (2) I.V (shaded roman capitals), pellet between, in cartouche (Walpole, 116:1).

338 TONGS. Slender; continuous bright-cut border and pendent guilloche. L. 6 in.

Inscription: H H S (script monogram).

Marks: (1) T U (shaded roman capitals), apparently no hyphen between, in rectangle; (2) I.V, as in preceding.

P. VAN BEUREN

New York; working 1790.

339 MUG. Straight, tapering; heavy moulding at lip and base. H. $3\frac{3}{8}$ in.

Inscription: T D (or D T) (script monogram), in serrated circle, on front.

Marks: (1) V B (shaded roman capitals, conjoined), in decorated cartouche, three times on base (Walpole, 116:1); (2) two indistinct marks.

DANIEL VAN VOORHIS

Philadelphia, working 1782-1787; New York, 1787-1797.

340 TEAPOT. Oval; vertical sides; straight spout; pineapple finial with two whorls of leaves; beaded mouldings and pricked borders. H. $7\frac{1}{4}$ in.

Inscriptions: (1) Crest: an arm in armor embowed, the hand holding a dagger, point to dexter. Crest is displayed within a shield with ermine mantling, letter B (old English) below shield; (2) similar shield with script monogram I R S.

Marks: (1) D. V. VOORHIS. (shaded roman capitals), in rectangle, twice (Walpole, 118:3); (2) eagle displayed in lozenge.

341 STAND. Accompanying teapot; oval; beaded rim; four feet. D. $7\frac{5}{8}$ x $5\frac{5}{8}$ in.

Inscription: I R S (script monogram) on shield with ermine mantling, surmounted by crest, an arm in armor, old English B below.

Marks as on teapot but name appears once, eagle twice.

342 URN WITH COVER. Deep conical bowl on circular stem; square foot; spool-shaped cover with pineapple finial (upper whorl of leaves missing); beaded mouldings. H. 10 in.

Inscription: two shields with ermine mantling, charges, etc., as on teapot.

Marks as on teapot.

343-344 Spoons (2). Each: deep bowl with drop; down-curving handle with bright-cut medallion. L. 9 in.

Inscription: S A (script monogram).

Marks: (1) V. V. & S. (shaded roman capitals), in serrated rectangle (cf. Walpole, 118:1); (2) eagle displayed in square; one spoon also stamped twice with figure 3. *Fig.* 60.

345-346 Spoons (2). Similar to preceding but smaller. L. $7\frac{1}{8}$ in.

Inscription and marks as above.

JOHN VERNON

New York; working 1789.

347 Tongs. Narrow hoop with bright-cut medallion and pendant. L. $6\frac{3}{8}$ in.

Mark: I.V (shaded roman capitals), pellet between, in cartouche, twice (Walpole, 118:1).

DAVID VINTON

Boston, Mass., and Providence, R. I.; working 1792.

348 Bowl and Cover. Deep curved bowl on high foot; separate bell-shaped lid with urn finial; repoussé bead borders. H. $6\frac{5}{8}$ in.

Mark: D.V (shaded roman capitals), with pellet, in rectangle (Walpole, 119), three times on base. *Fig.* 128.

B W

New York, N. Y.

349 Tongs. Slender; bright-cut medallion and spray. L. 7 in.

Inscription: E H (script monogram).

Marks: (1) B W (shaded roman capitals), in cartouche; (2) N. YORK (shaded roman capitals), in serrated rectangle.

I W

350 SPOON. Drop on bowl; slender stem widening to clipped end. L. $4\frac{3}{4}$ in

DAVID VINTON

FIG. 128 CAT. NO. 348

Inscription: N S (script monogram), on face; A S (block letters), on reverse.

Mark: I.W. (shaded capitals), in cartouche.

BARNARD WENMAN

New York, N. Y.; working 1786.

351 TONGS. Bright-cut. L. $6\frac{1}{4}$ in.

Inscription: W M D (script monogram).

Mark: B. WENMAN (shaded roman capitals), with pellet, in rectangle (cf. Walpole, 124, which is without pellet).

SAMUEL WILLIAMSON

Philadelphia, Pa.; working 1796.

352 CREAMER. Eight-sided; flat bottom; wide mouth; strap handle. H. $4\frac{1}{2}$ in.

Inscription: H H W (script monogram), in wreath.

Mark: WILLIAMSON (shaded roman capitals), in rectangle, on base.

CHRISTIAN WILTBERGER

Philadelphia, Pa.; working 1793.

353 TEASPOON. Bowl with drop and faint trace of bird and spray in relief; down-curving handle. L. $5\frac{1}{2}$ in.

Inscription: J S Q (script monogram).

Mark: C. Wiltberger (roman letters), in irregular shape.

HUGH WISHART[1]

New York, N. Y.; mentioned in directory, 1789 and 1816.

354 CREAMER. Helmet-shaped; circular stem and square base; beaded lip and stem. H. $5\frac{5}{8}$ in.

Inscription: E B (script monogram).

Mark: WISHART (shaded roman capitals), in rectangle, on base (Walpole, 127:2).

355 CREAMER. Roughly helmet-shape, tapering to small columnar stem on square base. H. $5\frac{5}{8}$ in.

Mark: ISHART (shaded roman capitals), in rectangle, on base.

[1] See also cat. no. 536.

FREEMAN WOODS

New York, N. Y.; goldsmith at 11 Smith Street, 1790-93.

356 TEASPOON. Bowl with long drop; down-curved handle with bright-cut medallion and pendant. L. $5\frac{1}{2}$ in.
Inscription: E B (script, conjoined)
to
S D

UNKNOWN MAKER
FIG. 129 CAT. NO. 359

Mark: Woods (shaded script), in cartouche (Walpole, 128:1).

UNKNOWN MAKERS

357 CASTER. Vase-shaped, lower portion rounded and set on small flaring foot; urn finial. H. 7 in.
Inscription: E A (crude block letters), beneath base.

358 CREAMER. Helmet-shaped; circular stem and square base; high strap handle; border at lip; on front, shield with bow-knot. H. $6\frac{1}{8}$ in.
Inscription: E B (script monogram), within shield.

359 Mug. Bulbous, with moulded and splayed base; double-scroll handle attached by posts; acanthus thumb-rest. H. $5\frac{1}{2}$ in.

Inscription: I & ADW (script interlace), on front.

Fig. 129.

This mug came from the sale by the de Wolfe executors. They had it with three pieces made by Cary Dunn which were bid in by members of the family. Probably this mug was made by Dunn although there is no certainty about it. The A is said to be for Aspinwall.

UNKNOWN MAKER
FIG. 130 CAT. NO. 360

360 Nutmeg-Grater. Oval urn-shaped; hinged cover with moulded finial; one side of body opens out on hinge in center of square base and discloses grater. H. $2\frac{3}{4}$ in.

Inscription: B (script), on front.

Fig. 130.

361 Nutmeg-Grater. Like preceding; saw-tooth oval incised on front. H. $3\frac{1}{8}$ in.

Inscription: S T (script).

Graters in this shape were apparently not made in England.

362-364 Sugar-Bowl, Creamer, and Waste Bowl. Each with ovoid body, circular stem, and square platform base; beaded edges; sugar-bowl with reel-shaped cover, urn finial, and double-scroll handles with acanthus-scroll thumb-rests. H. $11\frac{7}{8}$, $7\frac{7}{8}$, and $6\frac{1}{2}$ in. respectively.

Inscription on each: M S (foliated script monogram).

Mark on sugar-bowl: S. E. LOUIE (?), very faint, has been rubbed out; creamer and waste-bowl unmarked.

365 Communion-Token. Circular; engraved on one side with communion table and vessels and legend: This

do in remembrance of me; on reverse, representation of the burning bush and legend: NEC TAMEN CONSUMEBATUR. D. $1\frac{1}{16}$ in.

Inscription: Presbyterian Church of Charleston, S. C. 1800 (roman capitals), on rim.

This church was founded in 1732. Jones, in Old Silver of American Churches, p. 117, describes two cups, two plates, and a flagon, made in London in 1789-90, and engraved with the church emblem, the burning bush, and Nec Tamen Consumebatur as in this communion-token.

366-367 SHOE-BUCKLES, PAIR. Rectangular moulded border with medallion at center top and bottom; fused plate. $2\frac{7}{8}$ x 2 in. *Fig.* 62.

368-369 SHOE-BUCKLES, PAIR. Slightly waved margin with simple incised floral design; fused plate. $3\frac{1}{4}$ x $2\frac{3}{8}$ in. *Fig.* 62.

370-371. SHOE-BUCKLES, PAIR. Rectangular with cut corners; fluted oval medallion at center top and bottom; fused plate. 3 x $3\frac{3}{8}$ in. *Fig.* 62.

372 SHOE-BUCKLE. Rectangular with punched border design; fused plate. $2\frac{3}{4}$ x $2\frac{3}{4}$ in. *Fig.* 62.

373 SHOE-BUCKLE. Long oval; stamped design; fused plate. $3\frac{1}{4}$ x $1\frac{3}{4}$ in.

374 SHOE-BUCKLE. Oval; simple border of bosses. $2\frac{1}{2}$ x $1\frac{7}{8}$ in.

375-376 SHOE-BUCKLES, PAIR. Rectangular; pierced wave border. $3\frac{1}{8}$ x 2 in. *Fig.* 62.

377 SHOE-BUCKLE. Very heavy; rectangular; pierced border; probably fused plate. $3\frac{1}{4}$ x $2\frac{3}{8}$ in. *Fig.* 62.

378-379. Shoe-Buckles, Pair. Rectangular; moulded, pierced, and punched; fused plate. $2\frac{7}{8}$ x 2 in.

380 Shoe-Buckle. Rectangular; simple incised design. 3 x $1\frac{3}{4}$ in.

381 Shoe-Buckle. Reeded rim. 3 x $2\frac{3}{8}$ in.

382 Shoe-Buckle. Rectangular; incised and pricked border with flower motive; fused plate. $2\frac{7}{8}$ x $1\frac{7}{8}$ in.
Inscription: 1776. *Fig.* 62.

383 Shoe-Buckle. Oval; border of bosses. $2\frac{7}{8}$ x $1\frac{7}{8}$ in.
Inscription: S N or N S (block letters).

384-385 Stock-Buckles (2). $1\frac{1}{8}$ x $2\frac{1}{8}$ in.
Inscription: W P (script).
These stock-buckles belonged to Judge Clearwater's great-grandfather.

FIFTH PERIOD

FIRST HALF OF THE NINETEENTH CENTURY

HE early years of the century were dominated by the Empire styles which had developed in France as a reaction against all earlier fashions. Because of the great enthusiasm felt at this period in America for all things French and the antipathy to everything British, the French styles had a wide vogue here. Later influences are too diffuse for classification. The forms and ornament are generally heavy; there is less art and more elaboration of detail. The objects are larger in size than their predecessors and are usually made of very thin silver. Elaborate tea-sets are common, the creamer much larger and made to match the teapot and sugar-bowl. Many of the early nineteenth-century pieces are supported on ball feet. Possibly the greatest interest in the silver of this period lies in the fact that it recalls days when families were generally large and hospitality was lavishly dispensed.

Forms and Ornament Heavy and Elaborate

Certain variations in the form of the spoon occur in the early years of the nineteenth century. The so-called coffin-shaped spoon is popular during the first ten years of the period. About 1810 the fiddle-backed handle

comes into fashion, in which the upper portion is broad and somewhat fiddle-shaped while the lower portion of the handle is narrowed and marked by a shoulder just above its junction with the bowl. Many of the spoons made about 1830 are ornamented with baskets of roses or sheaves of wheat.

JOHN ADAMS[1]

386 Tongs. Plain. L. $6\frac{5}{8}$ in.

Inscription: S. Davis (script).

Mark: J A (script), conjoined in rectangle, twice (Walpole, 3:2).

I B

387 Tongs. Acorn tips; bright-cut border and medallion. L. 6 in.

Inscription: C R (script monogram).

Mark: I·B, pellet between, in rectangle.

J B

388 Teaspoon. Bowl without drop; plain, slightly down-curved handle. L. $5\frac{1}{4}$ in.

Inscription: S F (script monogram).

Mark: J B (script), in oval.

B & P

389 Tongs. L. $6\frac{1}{4}$ in.

Inscription: L W R (script monogram).

Marks, series of three on each arm: (1) B & P (roman capitals), in rectangle; (2) A in triangle; (3) man with bow in left hand, arrows in right, in octagon.

[1]Alexandria, Va., about 1800 (see also cat. no. 191).

W. B. & T.

390 Tongs. Bright-cut medallion. L. 7 in.
Inscription: M C (script monogram).
Mark: W. B & T (shaded roman capitals), in rectangle, twice.

H B (probably HENRY BAILEY)

Boston, Mass.; directory 1808.

391 Stock-Buckle. Rectangular. $1\frac{1}{8}$ x $1\frac{3}{4}$ in.
Marks: (1) H.B, in rectangle; (2) lion passant in shield or rectangle; each twice.

BAILEY & KITCHEN

Philadelphia, Pa.; working 1846.

392 Beaker. Plain, tapering; moulded lip and foot. H. $3\frac{1}{2}$ in.
Marks: (1) B. & K. (shaded roman capitals), in rectangle; (2) eagle in octagon; (3) harp in rectangle; (4) unknown object resembling shuttlecock, in rectangle; on base.

393 Bowl and Cover. Inverted pear-shape with flanged lip; circular stem and foot; domed cover with conventionalized fruit finial; foliate scroll borders at lip and foot. H. $9\frac{1}{4}$ in.
Inscription: M M E (script monogram).
Marks: (1) BAILEY & KITCHEN (shaded roman capitals), in oval or rectangle; (2) (3) (4) as in preceding number.

394 Sugar-Bowl. Vertical sides; flat bottom; domed lid and finial; strap handles; engraved borders. H. $6\frac{1}{8}$ in.

Inscription: A R (script).

Marks: four marks noted in preceding entry. *Fig.* 131.

W. BAILY, JR.

395 Tongs. Plain. L. $6\frac{3}{8}$ in.

Inscription: C (script).

Marks: (1) W. BAILY JR. (roman capitals), in serrated rectangle; (2) eagle in rectangle; each mark twice.

BAILEY & KITCHEN

FIG. 131 CAT. NO. 394

GEORGE BAKER

Providence, R. I.; working 1825.

396 Mug. Bulbous body curving sharply inward to splayed foot; double-scroll handle on posts; acanthus thumb-rest. H. $5\frac{1}{2}$ in.

Inscription: A A (script monogram).

Mark: G. BAKER (shaded roman capitals), in rectangle, twice on base (Walpole, 8:1).

BELLONI AND DURANDEAU

New York, N. Y.

397 Jug. Circular; wide flaring lip; scroll handle; high-domed base. H. $7\frac{1}{8}$ in.

Marks: (1) BELLONI & DURANDEAU (shaded roman capitals), in engrailed rectangle; (2) NEW-YORK, like preceding; on base.

L. BOUDO

398 Map Case. Rectangular box with separate cover; cabled mouldings. H. $9\frac{7}{8}$ in., W. $8\frac{5}{16}$ in., Th. $1\frac{5}{16}$ in.

Inscription: Presented By / Richard J. Manning / Governor of South Carolina / TO / General Lafayette / Whilst at Columbia in March 1825 / In tracing your route through our Territory every / inhabited spot will recall to your memory the / devotion and affection of a grateful people. L^{s}. Boudo, Fecit Charleston, S^{o} C^{a}. (chiefly in script lettering).

Mark: L^{s}. BOUDO (shaded roman capitals), in rectangle, on base.

This historic box contains a map of South Carolina.

J. BOUTIER

399 Tongs. Bright-cut border. L. $6\frac{3}{4}$ in.

Inscription: W R K (script monogram).

Mark: J. BOUTIER (roman capitals), in oval.

BROWNE & SEAL

Philadelphia, Pa.; about 1819.

400 Teaspoon. Bowl with drop; down-curving handle. L. $6\frac{1}{8}$ in.

Inscription: I R H (script monogram).

Mark: BROWNE & SEAL (shaded roman capitals), in scroll.

This is very similar to the teaspoon by Lewis and Smith (no. 473).

N B (PROBABLY NICHOLAS BURDOCK)

Philadelphia, Pa.; working 1797.

401-402 TEASPOONS (2). Each: pointed bowl without drop; end of handle square-cut and shouldered; diamond-shaped panel with monogram. L. $5\frac{1}{2}$ in.

Inscription: S S (script monogram).

Mark: N.B (shaded roman capitals), pellet between, in rectangle (Walpole, 21:1).

I C

FIG. 132 CAT. NO. 403

I C

403 SYRUP-JUG. Helmet-shaped with circular stem and square base; four ball feet; domed lid and urn finial; beaded margins. H. $8\frac{1}{4}$ in.

Inscription: I R S (script monogram), crest and black letter B below.

Mark: I C (block letters), in rectangle, in each corner of base. *Fig.* 132.

I C

404 TONGS. Bright-cut and pricked designs. L. 6 in.
Inscription: A T E (script monogram).
Mark: I C, in rectangle.

C & N

405 TONGS. Plain. L. $6\frac{1}{8}$ in.
Inscription: H N (script monogram).

Mark: C & N (shaded roman capitals), in rectangle, twice.

CHAUDRON'S & RASCH

Philadelphia (?); about 1820.

406 Tongs. L. 7 in.
Inscription: P A (block letters).
Y
Marks: (1) CHAUDRON'S & RASCH (shaded roman capitals), in scroll; (2) STER. AMERI. MAN. in scroll (probably Sterling, American Manufacture).

J. COOK

Portland, Me. (?), about 1820.

407 Tongs. Margin of tips fluted. L. 6 in.
Inscription: M (script).
Mark: J. COOK (shaded roman capitals), in rectangle, twice.

JOHN CRAWFORD

New York; working 1815.

408 Teapot. Bulbous body with wide flutes; domed foot; curved spout; grape-vine and palmette borders. H. $8\frac{3}{4}$ in.
Mark: J. CRAWFORD (roman capitals), in rectangle twice on base (Walpole, 32:1).

T. A. DAVIS

Boston, Mass.; working 1824.

409-410 Salt Shovels (2). L. $3\frac{7}{8}$ in.

Mark: T. A. DAVIS (shaded roman capitals), in rectangle (Walpole, 34:1).

T. P. DROWN

About 1800.

411-412 SPOONS (2). Each: long pointed bowl with long drop; plain "coffin" handle. L. 5 in.

Inscription: A M (block letters).

Mark: T. P. DROWN (shaded roman capitals), in rectangle, with pellets (cf. Walpole, 38). *Fig.* 60.

F X E (or F A E)

413 FORK. Four square-cut tines with shoulder above and drop; flat stem with wide tip. L. 5 in.

Inscription: M A W (script monogram).

Mark: F. X. E. (roman capitals), pellets between, in rectangle.

GARRETT EOFF

New York; about 1785-1850.

414 COFFEE-POT. Oviform body fluted at base; lion's claw feet on balls with acanthus carving above; acanthus foliage on lid, handle, and spout; fruit finial. H. $10\frac{1}{4}$ in.

Mark: G. EOFF (roman capitals, initials larger), in shaped rectangle (cf. Walpole, 43).

Exhibited at M. M. A., Hudson-Fulton Exhibition, 1909, no. 331.

415-417 TEAPOT, SUGAR-BOWL, AND CREAMER. Each: oval, bulbous, on high-domed foot; mouldings suggesting egg and dart pattern; finial vaguely acorn-shaped; teapot

with curved spout and silver handle. H. respectively $9\frac{3}{8}$, $8\frac{1}{2}$, and 6 in.

Mark on each as in no. 414.

418 Tongs. Repoussé claw tips; scallop shell at springing of hoop. L. $6\frac{3}{4}$ in.

Inscription: Crest: stag's head erased.

Marks: (1) G. Eoff as in no. 414; (2) C (roman letter) in oval; (3) bird in oval; each mark appears twice.

EOFF & CONNOR

New York; working 1833.

419 Creamer. Shallow, on three cast animals' claw feet with leaf carving in relief at knee. H. $2\frac{1}{8}$ in.

Inscription: M L O (script).

Marks: (1) G. Eoff (shaded roman capitals, initials larger), in shaped rectangle; (2) J. H. connor (shaded roman capitals), in engrailed rectangle (Walpole, 30:1); (3) Gothic S, star above, in oval; (4) N. Y. (thick capitals), in shaped shield.

EOFF & PHYFE

New York; working 1850.

420 Bowl. Rounded sides; circular stem and square base; bead moulding at lip; engraved lambrequin, foliate scrolls, and swags of flowers; shield on either side. H. $5\frac{1}{8}$ in.

Inscriptions: (1) A H E (script monogram), in shield; (2) Punch Bowl, / Phineas Eldredge / Presented by Co. / of Ship Masters / of London (script), in shield; (3) mollie e. morris (roman capitals), on base; (4) Evea L. Mayer (script), on base.

Marks: (1) E & P (roman capitals), in rectangle (Walpole, 43:1); (2) BALDWIN & CO. (shaded roman capitals), in rectangle; each mark twice on base.

This is said to have been a baptismal bowl of the Morris family, and the initials and names those of members of the family at whose christening it was used.

HENRY FARNAM

Born Norwich, Conn., 1773. Brother of Rufus Farnam (see page 129). In Boston, 1799-1825; moved to Hanover about 1833. Married Nancy . . .

421 TEASPOON. Down-curved handle, tip cut somewhat square. L. $5\frac{3}{8}$ in.

Inscription: A W (script monogram).

Mark: H. FARNAM (roman capitals), in rectangle (Walpole, 45:1).

R. & H. FARNAM

422 FLAGON. Ewer-shaped on circular stem and base; hinged lid and urn finial; reeded band at lip and shoulder; double-strap handle with shell-shaped sockets. H. $15\frac{1}{4}$ in.

Mark: R & H. FARNAM (shaded roman capitals), in rectangle (Walpole, 45:1), on base. *Fig.* 133.

Published: M.M.A. Bulletin, 8:164.

Exhibited at the Museum of Fine Arts, Boston, in 1911, no. 497 in Catalogue of American Church Silver. This was formerly the property of the First Baptist Church, Salem, Mass.

FELLOWS

Newport, R. I. (?); about 1800.

423 MUG. Faintly barrel-shaped with applied bands at lip and foot; strap handle. H. $3\frac{1}{2}$ in.

Marks: (1) FELLOWS (shaded roman capitals), in oval, twice on base (Walpole, 46:1); (2) lion passant, in rectangle (?).

424 TONGS. Plain. L. $6\frac{3}{8}$ in.
Inscription: R L (?) (script monogram).

R. & H. FARNAM
FIG. 133 CAT. NO. 422

Mark: Fellows (fine italic letters), in shaped rectangle, once and trace of second.

THOMAS FLETCHER

Boston, Mass., about 1810; and Philadelphia, Pa., about 1830.

425 Teapot. Ovoid body contracted at neck, on domed foot; fruit finial; curved spout; acanthus-leaf ornament in relief. H. $10\frac{3}{8}$ in.

Mark: T. FLETCHER. PHILAD. (shaded roman capitals), in voided oval, on base.

G. FORBES

New York; working 1816.

426-428 Teapot, Sugar-Bowl, and Creamer. Each: long, bulbous body with constriction at shoulder; ball feet; teapot with curved spout, silver scroll handle, and pyramidal finial. H. respectively $6\frac{3}{8}$, $6\frac{3}{8}$, and $5\frac{3}{8}$ in.

Inscription: H J O (script monogram), on each.

Mark: G. FORBES (shaded roman capitals), in rectangle (Walpole, 47:1), on base of each.

I. W. FORBES

New York; working 1805-20.

429 Creamer. Bulbous on rectangular domed foot; chased border at shoulder; cartouche formed of crossed wheat sprays, on side. H. $6\frac{1}{8}$ in.

Inscription: H B (script monogram).

Mark: I. W. Forbes (shaded roman capitals, initials slightly larger), pellets faint, in rectangle (cf. Walpole, 47:1). Initial on page 161.

430 Jug. Bulbous earthenware body, lower portion a light brown, upper portion of darker tone; hunting and drinking scenes modeled in relief; curved handle; lip-rim, low-domed cover, and wire thumb-piece of silver. H. $9\frac{3}{4}$ in.

Marks: (1) I. W. FORBES. (shaded roman capitals), pellets between and at end, in rectangle (Walpole, 47:1); (2) pseudo-hall-marks, anchor in oval; (3) star in circle; (4) C in oval; (5) indistinct; all on lip.

431 MUG. Straight, tapering; two bands of reeding; hollow, shaped handle. H. $3\frac{1}{4}$ in.

Inscription: J F B (script monogram).

Marks: on base (1) I. W. FORBES (roman capitals), in rectangle; (2) head to right in oval; (3) otter or beaver in oval; (4) anchor in oval; (5) star in circle (cf. Walpole, 47:1).

W. FORBES

New York; working 1839.

432 CASTER. Vase-shaped; pierced and domed lid with flame finial; repoussé floral and rocaille scroll designs. H. $6\frac{7}{8}$ in.

Inscription: G M T (script monogram), in cartouche. Same monogram occurs on creamer by Otis, no. 130.

Mark: W. FORBES (roman capitals), in rectangle, on base (cf. Walpole, p. 47).

W. G. FORBES

New York, Freeman, 1773; working 1803. "Name appears in first New York Directory in 1786; under notice of a meeting of the Gold and Silver Smiths' Society; member of Mechanics' Institute, 1802."

433-435 TEAPOT, SUGAR-BOWL, AND CREAMER. Each: rectangular with slightly rounded sides; band of acorn and scroll design at shoulder; teapot with curved spout of rectangular section; urn finial. H. respectively: $6\frac{3}{4}$, $6\frac{1}{4}$, and $4\frac{1}{8}$ in.

Inscription: J N W (script monogram).

Mark: W. G. Forbes (shaded roman capitals, initials larger), in shaped rectangle; twice on base of teapot and bowl, once on creamer. Head-band on page 161.

436 Tongs. Tips somewhat shovel-shaped; plain. L. $6\frac{7}{8}$ in.

Inscription: R C C (script monogram).

Mark: W. G. Forbes.(italics), with three pellets, in rectangle, twice.

437 Spoon. Bowl with drop; down-curved "fiddle" handle. L. $8\frac{7}{8}$ in.

Inscription: C H (script monogram).

Mark: W. G. Forbes, as in cat. nos. 433-435.

438 Spoon. Bowl with long triangular drop; "coffin" handle. L. $8\frac{5}{8}$ in.

Inscription: A M W (script monogram).

Marks: (1) W. G Forbes (script) in rectangle (Walpole, 47:1); (2) wheat sheaf in rectangle; (3) bird's head to left in oval.

GEORGE B. FOSTER

Salem and Boston, Mass.; working 1838.

439-441 Teapot, Sugar-Bowl, and Creamer. Each: inverted pear-shape with spreading base; teapot and bowl with flaring bell-shaped covers and finials representing fruit and leaves; silver handles. H. respectively $8\frac{3}{8}$, $7\frac{5}{8}$, and $6\frac{1}{8}$ in.

Inscriptions: (a) H B H (script monogram), on side; (b) from Charlotte Harris, 1853 (script), added later, on base.

Marks: (1) GEORGE B. FOSTER. (roman capitals),

in rectangle, on each; (2) BOSTON. (shaded roman capitals), incised, on teapot and creamer; BOSTON in rectangle, on sugar-bowl; (3) Pure Silver Coin (italics) in rectangle, on teapot; Coin (gothic letters), incised on bowl and creamer. *Fig.* 134.

GEORGE B. FOSTER

FIG. 134 CAT. NO. 439

N. FRANCIS

New York; working 1805-1816.

442 TONGS. Plain. L. 7 in.

Inscription: J.Y. or I.Y. (script monogram).

Marks: (1) N. FRANCIS (shaded roman capitals), in rectangle, twice (Walpole, 48:1); (2) C, in oval, twice.

G. GAITHER

443 TONGS. Fluted tips; incised designs. L. $6\frac{3}{4}$ in.

Inscription: Presented by Doct. / William Beanes / to M. B. Beanes (script).

Mark: G. GAITHER (shaded roman capitals, initials larger), in rectangle.

J. GASKINS

Norfolk, Va. (?)

444 LADLE. Circular bowl with drop; down-curving handle with "coffin" end. L. $14\frac{7}{8}$ in.

GREGG, HAYDEN & CO.
FIG. 135 CAT. NO. 447

Inscription: R F L (script monogram).

Mark: J. Gaskins (long s), in engrailed rectangle, twice.

445 TONGS. Bright-cut designs. L. $6\frac{1}{8}$ in.

Inscription: M (script).

Mark: J G (thick capitals), in rectangle with diagonally-lined ground, twice (probably mark of J. Gaskins).

JOHN GOODHUE

Salem, Mass.; working 1840 (?).

446 BEAKER. Slightly curved sides, ribbed moulding at foot. H. $3\frac{1}{2}$ in.

Inscription: Ann E. Creamer (script).

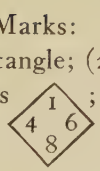
Mark: J. GOODHUE (shaded roman capitals), in rectangle (Walpole, 53).

Exhibited at the Museum of Fine Arts, Boston, in 1911, cat. no. 520.

GREGG, HAYDEN & CO.

Charleston, S. C.; working 1832–1840.

447 BEAKER. Plain, tapering; moulded lip and foot. H. $3\frac{5}{8}$ in.

Marks: (1) GREGG HAYDEN & CO. (roman capitals), in rectangle; (2) D, in circle; (3) 1846 arranged in lozenge, thus 

; (4) indistinct. *Fig.* 135.

W H

448 CREAMER. Oval, bulbous; oval foot; cabled moulding at lip; strap handle. H. $5\frac{3}{8}$ in.

Inscription: C G (script monogram).

Mark: W·H (rather crude capitals), pellet between, in rectangle, twice on base.

W H

FIG. 136 CAT. NO. 449

W H

449 CREAMER. Slightly bulbous, oval in section; fluted sides; strap handle. H. $4\frac{3}{4}$ in.

Inscription: (?) G (script monogram).

Mark: W H (shaded roman capitals), twice, with band between, in rectangle. *Fig.* 136.

NEWELL HARDING

Haverhill and Boston, Mass.; 1799-1862.

450 JUG. Squat, bulbous body with high lip and spout; scroll handle; short circular stem and domed foot. H. $6\frac{5}{8}$ in.

Inscription: H B S (script monogram).

Marks: on base, (1) N. Harding (italic letters), in irregular shape; (2) BOSTON. (large, thin roman capitals), pellet following, in rectangle; (3) Pure Silver Coin (italics), in rectangle.

STEPHEN HARDY

1781-1843. Portsmouth, N. H. Apprenticed to Paul Revere and William Simes.

451 Tongs. Plain. L. $6\frac{5}{8}$ in.
Inscription: E N (script monogram).
Mark: HARDY (roman capitals), pellet following, in rectangle, twice (Walpole, 59:2).

W. B. HEYER

New York, N. Y.; 1798-1827. Associated with Hyde and Nevins, working 1798.

452-454 Teapot, Sugar-Bowl, and Creamer. Each: bulbous body constricted at shoulder; rectangular base on ball feet; cabled mouldings; bowl and teapot with domed lids and moulded finials. H. respectively: $8\frac{5}{8}$, $7\frac{7}{8}$, $6\frac{1}{8}$ in.
Marks on each: (1) W. B. Heyer (shaded roman capitals, initials larger), in rectangle; (2) Hyde & Nevins (shaded roman letters), in rectangle (Walpole, 68:1).

JAMES HOWELL

Philadelphia, Pa.; working about 1810.

455 Ladle. Circular bowl; plain drop; down-curving "coffin" handle. L. $14\frac{5}{8}$ in.
Mark: HOWELL (shaded roman capitals), in rectangle.

J. HUTCHINSON

456 Tongs. Bright-cut. L. $5\frac{3}{4}$ in.
Inscription: S C (script).
Mark: J. Hutchinson (roman capitals, initials larger), in shaped rectangle.

ISAAC HUTTON[1]

457 BEAKER. Narrow everted lip; curved sides sloping inward to base. H. $3\frac{1}{2}$ in.

Inscription: Isaac D. Verplank, Witbeck / 1863 (script).

Marks: on base, (1) HUTTON (shaded roman capitals), in rectangle; (2) eagle in oval (Walpole, 68:1).

ISAAC HUTTON

FIG. 137 CAT. NOS. 458-459

Published: Catalogue of Hudson-Fulton Exhibition, 1909, no 379.

This piece came from Albany, where the Verplank and Witbeck families were well known.

458-459 CANDLESTICKS, PAIR. Hollow, fluted, circular shaft; plain circular base sloping to square plinth; square saucer for removable socket. H. $8\frac{1}{4}$ in.

Mark: HUTTON, as in preceding. *Fig.* 137.

[1] 1767-1855. Albany, N. Y. (see page 133).

460 CREAMER. Four-sided, with constriction below shoulder; four ball feet; band of lozenge pattern at lip. H. $5\frac{3}{8}$ in.

Inscription: I K W (or J K W?) (script monogram).

Marks: (1) HUTTON, as above; (2) eagle in oval, four times, on base (Walpole, 68:1).

461 TEAPOT. Somewhat rectangular in form, with constriction at shoulder; ball feet; curved spout; finely cabled mouldings. H. $7\frac{1}{8}$ in.

Inscriptions: (a) STATE OF NEW-YORK / By the SOCIETY for the Promotion of / Usefull ARTS. this Premium is awarded to / NICHOLAS SMITH / of the County of Saratoga, for the / Second best Specimen of / WOOLEN CLOTH / presented the present Year / 1813; (b) device of New York State: a rising sun; crest, an eagle displayed on demi-globe; scroll legend EXCELSIOR; supporters, Liberty and Justice.

Marks: (1) and (2) as above.

462 TONGS. Bright-cut design. L. 7 in.

Inscription: E R V D B.

Mark: HUTTON (shaded roman capitals), in rectangle, twice (probably Walpole, 68:1).

B. IVERS

About 1800.

463 SPOON. Rounded drop on bowl; down-curved "coffin" handle. L. 9 in.

Inscription: H M E (script monogram).

Mark: B. IVERS. (shaded roman capitals, initials larger), pellet following, in serrated rectangle (Walpole, 69).

C. JOHNSON

Albany, N. Y.; working 1825.

464 Bowl. Rounded sides; high foot-rim with conventionalized border; cabled moulding at lip. D. $7\frac{1}{8}$ in.

Marks: (1) C. JOHNSON (shaded roman capitals), with pellet, in rectangle; (2) anchor in circle; (3) head to right with periwig, in oval (?); (4) anchor in oval; on base.

T. KEELER

FIG. 138 CAT. NOS. 467-468

JONES, LOW & BALL

Boston, Mass.; working 1839.

465 Mug. Bulbous body on high-domed foot. H. $4\frac{5}{8}$ in.

Marks: (1) JONES, LOW & BALL (shaded roman capitals), in rectangle; (2) Boston (shaded letters), in rectangle; (3) Pure Silver Coin (italics), in rectangle, on base.

T K

466 Spoon. "Coffin" handle. L. $9\frac{3}{8}$ in.

Inscription: I A B (script monogram).

Mark: T.K. (roman capitals), two pellets, in finely serrated rectangle.

T. KEELER

About 1800.

467-468. Teaspoons (2). Each: bowl with drop; down-curving "coffin" handle; bright-cut design. L. $6\frac{1}{4}$ in.

Inscription: I S P (script monogram).

Mark: T. Keeler (shaded roman capitals, initials larger), in shaped rectangle (cf. Walpole, 71). *Fig.* 138.

E. KINSEY

Cincinnati, Ohio (?).

469 Beaker. Straight, tapering; heavy mouldings at lip and foot. H. $3\frac{5}{8}$ in.

Mark: E. KINSEY (shaded roman capitals), in rectangle with cut corners.

SAMUEL KIRK & SON[1]

Baltimore, Md.; 1846-1861. Samuel Kirk (1793-1872) was born at Doylestown, Pa., of Quaker ancestry. At seventeen, he began his apprenticeship under James Howell of Philadelphia, and at its completion was offered a share in the business. He preferred, however, to establish a business of his own which he did in Baltimore about 1815. For about a year (1818-19) he was in partnership with a man named Smith. In 1814 Maryland passed a law providing that silver made in Baltimore should be stamped with an official mark of quality. The provisions of this law, the first of its kind in the United States, were somewhat modified in 1830 as a result of a petition of which Samuel Kirk was one of the signers.

From 1846 to 1861 the name became Samuel Kirk &

[1] See The Story of the House of Kirk, published by Samuel Kirk & Son Co. in 1914.

Son, from 1861 to about 1868 it was Samuel Kirk & Sons, and now is Samuel Kirk & Son Company.

470 CREAMER. Vase-shaped, lower part of body fluted, neck with wide, fluted band; handle with applied rat-tail ornament; domed base. H. 6⅜ in.

Inscription: 11 oz.

Mark: S. KIRK & SON (shaded roman capitals), in rectangle, on base.

HARVEY LEWIS

Philadelphia; working 1819.

471 CREAMER. Circular, bulbous; domed foot; cabled mouldings; handle terminating in dragon's head and in acanthus leaf. H. 6⅛ in.

Inscription: E H (foliate script monogram).

Mark: H. LEWIS (roman capitals), in serrated or engrailed rectangle, twice on base.

LEWIS AND SMITH

Philadelphia; working 1811.

472 CREAMER. Oval; horizontal flutings at shoulder; bands of lozenge design at lip and base. H. 4¼ in.

Mark: Lewis & Smith (script), in irregular shape, on base (Walpole, 75).

Published: M.M.A., Hudson-Fulton Celebration, 1909, cat. no. 390.

473 TEASPOON. Faint drop on bowl; handle with rounded end. L. 6 in.

Inscription: I R H (script monogram).

Mark as in preceding.

Very similar to spoon by Browne & Seal (cat. no. 400).

JOSEPH LOWNES[1]

474 TEAPOT. Circular, bowl-shaped body, lower part fluted; domed base; bell-shaped lid; cabled mouldings. H. $7\frac{3}{8}$ in.

Inscription: B (script).

Marks, each twice, on base: (1) J. Lownes (script) in irregular shape (Walpole, 77); (2) eagle in cartouche.

B M

475-476 CANDLESTICKS, PAIR. Four-sided shaft; moulded and reeded socket; fluted and stepped base. H. $7\frac{1}{8}$ in.

Mark: B M (roman capitals), in rectangle on base of one. *Fig.* 139.

The mark has not yet been identified. The candlesticks are said to have come from the vicinity of Newburyport, Mass. However, the color and quality of the silver indicate the possibility of South American origin.

FREDERICK MARQUAND

1799-1882. New York. Married Hetty Perry. Took his brother Cornelius P. Marquand into partnership in 1831 and another brother, Josiah P., the following year. The firm became Marquand & Co. in 1839, was succeeded by Ball, Black & Co., and later by Black, Starr & Frost.

477 CREAMER. Covered spout; scroll handle; concave foot. H. $2\frac{1}{8}$ in.

Inscription: Cynthia Carryl (script).

Mark: MARQUAND (shaded roman capitals), in curved panel, on base.

[1] Philadelphia, working 1796. See nos. 264-6.

JOHN McMULLIN

Philadelphia, Pa.; 1765-1843. Mentioned in Philadelphia directory, 1796.

478 SUGAR-BOWL. Oval, fluted bowl with cabled moulding at lip; domed lid with glass finial; domed foot. H. $7\frac{3}{4}$ in.

B M

FIG. 139 CAT. NOS. 475-476

Mark: I. McMullin (italics), with pellet, in rectangle, on base.

MARCUS MERRIMAN & COMPANY

New Haven, Conn.; 1802-17. Business founded by Marcus Merriman (1762-1850) who began silversmithing after the Revolutionary War.

479 TEASPOON. L. 6 in.

Inscription: M D (script monogram).

Mark: M.M. & Co. (shaded roman capitals), pellets between, in serrated rectangle.

ENOCH MOULTON

Portland, Me.; born 1780. Brother of William Moulton (1772-1861) and son of Joseph Moulton (1744-1816). See also page 94 and foot-note.

480 TONGS. L. $5\frac{7}{8}$ in.

Inscription: A P (script monogram).

Mark: E. MOULTON (shaded roman capitals), in serrated rectangle, twice (Walpole, 83).

WILLIAM MOULTON[1]

481 BEAKER. Slightly bulbous; narrow everted lip; flat base. H. $3\frac{1}{2}$ in.

Inscription: A M C / to / E T B (script monograms).

Mark: W. MOULTON (shaded roman capitals), in rectangle, on base (Walpole, 84:1).

482 PORRINGER. Keyhole handle. D. $5\frac{5}{8}$ in.

Inscription: P (script).

Mark: MOULTON. (shaded roman capitals), impressed in rectangle, beneath handle.

483 TEASPOON. "Coffin" handle, slightly downturned. L. $5\frac{7}{8}$ in.

Inscription: E B H (script monogram).

Mark: MOULTON (shaded roman capitals), incised (Walpole, 84:3).

484-485 TEASPOONS (2). Each: shoulder at base of

[1] 1772-1861. Newburyport, Mass. See also page 94 and cat. nos. 276-281.

handle and another at widening of tip; outlined by saw-tooth border. L. $5\frac{1}{2}$ in.

Inscription: A M (script monogram).

Mark: W. MOULTON, as in no. 481.

S. MUSGROVE

486 SPOON. High shoulder above bowl; broad "fiddle" handle. L. $9\frac{3}{8}$ in.

Inscription: A C R (script monogram).

Mark: S. MUSGROVE (shaded roman capitals), impressed. *Fig.* 60.

H. M. NICHOLS

487 SUGAR-SHOVEL. High shoulder at base of stem; broad tip of undulating outline. L. 6 in.

Inscription: R M (script).

Mark: H. M. NICHOLS (shaded roman capitals), in serrated rectangle.

FREDERICK OAKES

Hartford, Conn.; directory, 1825. The firm of Oakes and Spencer advertised in 1814.

488 SPOON. "Coffin" handle with shoulder. L. $9\frac{1}{8}$ in.

Inscription: C T (script monogram).

Mark: OAKES (shaded roman capitals), in partly serrated oval (Walpole, 88:1).

T P

489-490. SPOONS (2). Each: down-curving, pointed handle. L. $4\frac{5}{8}$ in.

Inscription: B A.

Mark: T P, in rectangle.

PARISIEN[1]

491 Tongs. Repoussé tips representing animals' claws; scallop shells at springing of hoop. L. 7 in.

Inscription: E S (script monogram).

Mark: PARISIEN (large shaded roman capitals), in rectangle, on either arm.

JOHN PEABODY

Advertised in 1779, Enfield, Conn.

492 Spoon. Sharply pointed bowl with shoulder above; down-curving handle with broad, pointed oval tip and slight shoulder. L. $8\frac{1}{4}$ in.

Inscriptions: (1) J C B (script monogram), on face; (2) Cooper (script), on reverse.

Mark: J. PEABODY (shaded roman capitals), in rectangle (Walpole, 91).

PHINNEY & MEAD

About 1825.

493 Tongs. Zigzag border and bright-cut designs. L. $5\frac{5}{8}$ in.

Mark: P & M (shaded capitals), in rectangle, twice (Walpole, 92).

WALTER PITKIN

1808-1885. Hartford, Conn. With his brother, John O. Pitkin, he began the business of silversmithing in 1826 which was continued until 1880. John O. Pitkin retired in 1840.

[1]Otto Parisien became a Freeman in 1769. His son David was working 1789-1817. See no. 289.

494 SUGAR-SHOVEL. Shoulder at base of handle and at wide, up-curving, rounded tip. L. $6\frac{1}{4}$ in.

Inscription: A G (script).

Marks: (1) W. PITKIN (roman capitals), in rectangle; (2) ROOT & CHAFFEE (fine shaded roman capitals), in rectangle.

SAUNDERS PITMAN[1]

495 CREAMER. Oval, bulbous; incised borders at lip and foot. H. $4\frac{3}{8}$ in.

Inscription: E & M C
to
F. E. C.

Marks: (1) PITMAN (shaded roman capitals), in scalloped rectangle (Walpole, 93:2); (2) JONES, BALL & POOR (shaded roman capitals), in rectangle; (3) Pure Coin, twice; all on base.

J. S. PORTER

496 TONGS. Bright-cut. L. $5\frac{7}{8}$ in.

Inscription: I M (script monogram).

Mark: I S Porter (italics), in shape, twice.

P. PRIE

497 CREAMER. Bulbous; scalloped edge; double-scroll handle; three cabriole legs, attached to body with scalloped plates. H. $6\frac{1}{8}$ in.

Inscription: Crest: demi-lion supporting spear erect.

Mark: P
PRIE (shaded roman capitals), in cartouche (Walpole, 95).

[1] 1732-1804. Providence, R. I. See also cat. nos. 293-96. Jones, Ball & Poor were working in Boston in 1846.

F Q OR F O

498 TONGS. Bright-cut borders interrupted by bands of rose design. L. 7 in.
Inscription: J B (script).
Mark: F Q or F O, conjoined, in shaped rectangle.

W R

499 TONGS. Plain. L. $6\frac{5}{8}$ in.
Inscription: A J W (script monogram).
Mark: W R (shaded roman capitals), wheat sheaf above, rosette (?) below, in rectangular cartouche.

REVERE (PROBABLY PAUL REVERE 3RD)

1760-1813. Boston, Mass. Eldest son of Paul Revere, the patriot and silversmith, and grandson of Apollos Rivoire (see pages 97-100). Was engaged with his father and brother in the business of bell-casting.

500 TONGS. Acorn-shaped tips; plain. L. $5\frac{5}{8}$ in.
Inscription: Kent (script).
Mark: REVERE (shaded roman capitals), letters apparently all disjoined, in rectangle.

501 TONGS. Deeply gadrooned tips; plain. L. $5\frac{3}{4}$ in.
Inscription: W J H (script monogram).
Mark as in preceding.

502 TONGS. Shell-shaped tips; plain. L. $6\frac{3}{4}$ in.
Inscription: C M M (script monogram).
Mark as in number 500.

503 SPOON. Handle with very broad, three-sided, or "coffin end." L. $9\frac{1}{4}$ in.
Inscription: E H (script monogram).
Mark as in number 500.

T. RICHARDS

After 1800.

504 BEAKER. Band of anthemion design in low relief at base. H. $3\frac{1}{2}$ in.

Inscription: Agricultural Society / of / Kings County, to (script).

Mark: T. RICHARDS. (thick, shaded roman capitals), in rectangle with cut corners (Walpole, 98).

W. ROE

Kingston, N. Y.; working 1803.

505-506 SPOONS (2). Each: very pointed bowl with drop; "coffin" handle with pricked medallion. L. $8\frac{7}{8}$ in.

Inscription: H S D (script monogram).

Mark: W. ROE (shaded roman capitals), in rectangle with indented ends, its upper margin serrated (cf. Walpole, 100:1). *Fig.* 60.

ROE & STOLLENWERCK

507 LADLE. Deep oval bowl with drop; wide "coffin" handle. L. $14\frac{1}{2}$ in.

Marks: (1) W. ROE (shaded roman capitals), in rectangle with indented ends (Walpole, 100:1); (2) Stollenwerck (script), in shape.

JOEL SAYRE[1]

508 TEAPOT. Oval; horizontal grooves at shoulder; bell-shaped lid with urn finial; curved spout. H. $6\frac{7}{8}$ in.

[1] 1778-1818. Born in Southampton, L. I. Name in New York directory, 1798. See cat. nos. 326-330.

Inscription: M O (script monogram), on each side.
Mark: J. Sayre (shaded script), in shaped rectangle (Walpole, 104:2), on base.

509 Tongs. Plain. L. $7\frac{1}{2}$ in.
Inscription: S N C (script monogram).
Mark: I. SAYRE (shaded roman capitals), in rectangle (Walpole, 104:1).

510 Tongs. Plain. L. $7\frac{5}{8}$ in.
Inscription: S E W (script monogram).
Mark as in preceding.

ROBERT SHEPHERD

Albany, N. Y.; about 1800.

511 Tongs. Plain; stems with double shoulder. L. $6\frac{3}{4}$ in.
Inscription: R E S (script monogram).
Mark: R. Shepherd (italics), in shaped rectangle.

SHEPHERD & BOYD

Albany, N. Y.; working 1810.

512 Beaker. Everted lip; slightly rounded sides tapering to flat bottom. H. $3\frac{7}{8}$ in.
Inscription: HONOURABLE TESTIMONY / October 1814 / BERKSHIRE / Agricultural Society / TO / JAMES BARKER JNR.
Mark: SHEPHERD & BOYD (roman capitals), in serrated rectangle (cf. Walpole, 105:1).

513 Tongs. L. $6\frac{3}{8}$ in.
Inscription: A M L (script monogram).
Mark as in preceding.

J. D. STOUT

About 1850.

514 Ladle. Oval bowl; handle with high shoulder terminating in short drop and shell-like ornament in relief; down-curving "fiddle" handle ornamented on face with shell. L. $7\frac{5}{8}$ in.

Inscription: B (script).

Marks: (1) J. D. STOUT (shaded roman capitals), in scalloped rectangle; (2) Warranted (italics), in oval.

515-516 Teaspoons (2). Each: drop on bowl; down-curved handle with "coffin" end and shoulder below; bright-cut. L. $5\frac{7}{8}$ in.

Inscriptions: (a) C H (script monogram), on face of handle; (b) A B A (script monogram), on back of one.

Mark: J. D. STOUT. (shaded roman capitals), in long oval.

ROBERT SWAN

Worcester, Mass.; working 1775.

517 Tongs. L. $6\frac{3}{8}$ in.

Inscription: A S P (script monogram).

Mark: R. SWAN (shaded roman capitals), in rectangle (Walpole, 111, but mark here is more carefully formed), twice.

I T

518 Teapot. Massive, bulbous; domed and stepped lid with ball finial; silver handle; S-shaped spout. H. $7\frac{5}{8}$ in.

Inscription: A A (script monogram).

Marks: on base (1) I. T. (shaded roman capitals), in rectangle; (2) lion's head affronté in shield; (3) P in rectangle.

W H T

519 Sugar-Bowl. Bulbous; lower portion fluted; ball feet; domed lid and finial; strap handles. H. $5\frac{3}{8}$ in.

Inscription: S T N (script monogram).

Marks: (1) W H T, in rectangle; (2) star in crescent in rectangle; (3) anchor with rope in oval (?).

WILLIAM THOMSON

New York, N. Y.; working 1812-30.

520 Mug. Slightly tapering; horizontal fluting at lip and foot; moulded scroll handle. H. $2\frac{5}{8}$ in.

Inscription: S C J (script monogram).

Marks, inside cup on base: (1) W. Thomson (script), in shaped rectangle, twice; (2) new-york (roman capitals), in rectangle, twice (cf. Walpole, 113:1).

521 Hash-Spoon or Serving-Spoon. Bowl with drop; high shoulder above; "fiddle" handle up-curved at tip with thickened rim. L. 12 in.

Mark: Wm. Thomson. (script letters; *m* of Wm. is not raised), pellet following, in shaped rectangle (cf. Walpole, 113:1).

R W (probably RICHARD WARD)

Boston, Mass.; about 1815.

522 Tongs. Bright-cut. L. $6\frac{3}{8}$ in.

Inscription: M B W (block letters).

Mark: R W, in oval or cartouche, twice.

ANDREW E. WARNER

Baltimore, Md.; working 1811. Son, Andrew E. Warner, Jr., was also a silversmith, working 1837.

523 SALVER. Oval, with massive border representing the leviathan of the Bible intertwined with rose garlands. D. $17\frac{1}{2}$ x $13\frac{1}{2}$ in.

ANDREW E. WARNER

FIG. 140 CAT. NO. 523

Inscription: The Citizens of Baltimore to / COMMODORE STEPHEN DECATUR. / Rebus gestis insigni: ob virtutes dilecto. ("Illustrious for his deeds; beloved for his virtues.")

Marks: (1) AND^{W}. E. WARNER (shaded roman capitals), in rectangle; (2) arms of Baltimore,[1] within rectangle

[1]The State of Maryland assumed for its official seal the arms of Lord Baltimore, the Lord Proprietor of the original plantation, which were—quarterly, (1) and (4) paly, gold and sable, a bend counterchanged (Calvert), (2) and (3), quarterly, argent and gules, a cross flory counterchanged (Crosland).

with cut corners; (3) E (date letter), in same; (4) Liberty head, in same. *Fig.* 140.

Published: M.M.A. Bulletin, 15:18.
The American naval officer, Stephen Decatur (1779-1820), has been described as "a man of an age, an officer of uncommon character and rare promise, one not equalled in a million." He rendered distinguished service in the War with Tripoli, 1802-05, and in the War of 1812. In 1815 he commanded the American squadron in the expedition against the Dey of Algiers and compelled the latter to renounce his claim to tribute from the United States and to free all Christian captives. "On the assembling of Congress in December, 1815, President Madison began his message with a high eulogy upon Decatur's success against the Barbary states. Decatur arrived in Washington in December, 1816, and was appointed by President Madison a Commissioner to formulate a plan for the creation of the Navy of the United States, when the citizens of Baltimore, as a token of their appreciation and affection, presented to him the salver" here described. Among Judge Clearwater's collection of Americana is Decatur's commission bearing President Madison's signature. Decatur was killed in a duel with Lieutenant James Barron at Bladensburg, Md.

524-525 SALTS (2). Each: shallow bowl with repoussé floral design; interior gilded; three feet on shoes with shell ornament above. H. $1\frac{5}{8}$ in.

Mark: A. E. WARNER (shaded roman capitals), in serrated rectangle, on base. *Fig.* 141.

JOSEPH WARNER

Philadelphia, Pa.; working 1811.

526 TEAPOT. Oval, with rounded sides; high-domed foot; curved spout; urn finial. H. $8\frac{1}{2}$ in.

Inscription: S (script).

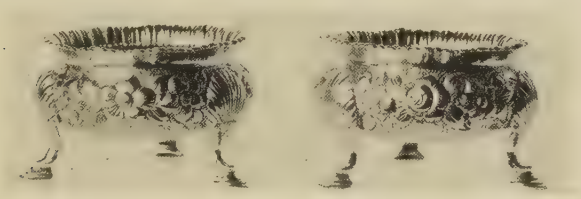
Mark: J. WARNER (shaded roman capitals), in rectangle, twice.

T. WARNER

527 Tongs. Acorn tips; double incised line border. L. $6\frac{3}{8}$ in.

Inscription: W (script).

Marks, each twice: (1) T. WARNER (shaded roman capitals), in rectangle; (2) bird's head in oval; (3) Sterling (roman capitals, initial larger), in shape.



ANDREW E. WARNER

FIG. 141 CAT. NOS. 524-525

A. & G. WELLES

Boston, Mass.; about 1810.

528 Mug. Bulbous body on splayed foot; double-scroll handle on posts. H. $5\frac{7}{8}$ in.

Inscription: C B (script monogram).

Marks, on base: (1) A. & G. WELLES (shaded roman capitals), in rectangle; (2) American eagle displayed in oval.

529 Standing-Cup. Oviform bowl; columnar stem; sloping circular base. H. $5\frac{3}{4}$ in.

Inscriptions: (1) Presented to the / Suffolk Street Chapel / by / Sarah Blake; (2) B (all script).

Mark: A. & G. WELLES, as in preceding.

530 Teapot. Rectangular, with rounded sides; cabled mouldings; urn finial; ball feet. H. $7\frac{1}{2}$ in.

Inscription: H P (script monogram)
to
H L P

Marks, on base: (1) and (2) as in no. 528.

C. WHITE

531 Beaker. Tapering; very slightly rounded sides; moulded lip and foot. H. $3\frac{1}{8}$ in.

Inscription: E L (script).

Mark: C. WHITE (shaded roman capitals), in rectangle, twice on base.

R. & W. WILSON

Philadelphia, Pa.; working 1831.

532-534 Creamer, Sugar-Bowl, and Waste-Bowl. Each: oviform body on high foot; elaborate repoussé fruit and floral designs; sugar-bowl with domed lid and mandarin figure as finial; scroll handles. H. respectively: $8\frac{1}{8}$, $10\frac{1}{4}$, $6\frac{1}{4}$ in.

Inscription: W M G (script monogram).

Mark, on base of each: R & W. WILSON (shaded roman capitals), pellet after W, in rectangle.

S. & WILSON

535 Tongs. Plain. L. $7\frac{5}{8}$ in.

Inscription: M I (script).

Mark: S. &. WILSON (shaded roman capitals), in serrated rectangle.

HUGH WISHART[1]

536 Sugar-Bowl. Bulbous body with wide octagonal band at lip; rectangular base on ball feet; strap han-

[1] New York directory, 1789 and 1816. See also cat. nos. 354-55.

dles; domed lid and moulded finial; chased border and shields. H. 7 in.

Inscription: P (old English).

Marks: (1) H. WISHART (shaded roman capitals), in rectangle; (2) eagle in circle; name between eagles occurs on each side of base (Walpole, 127:1).

This sugar bowl is said to have belonged to the Honorable John V. L. Pruyn, who at one time was United States Minister to Holland.

S. YATES

About 1825.

537 LADLE. "Fiddle" handle. L. $6\frac{3}{8}$ in.

Inscription: E A C (script monogram).

Mark: S. YATES (shaded roman capitals), in serrated rectangle (Walpole, 129).

UNKNOWN MAKERS

538 CREAMER. Oval, somewhat helmet-shaped with wide mouth; rectangular domed base. H. 5 in.

Mark indistinct; apparently W followed by second letter.

539 STRAINER. Deep bowl pierced with crosses at center and border of scrolls; flat, open, scroll handles. L. $8\frac{1}{4}$ in. Head-band on page clv.

540 SUGAR-BOWL. Oval, bulbous; high-domed foot; domed lid and urn finial. H. $8\frac{1}{2}$ in.

Inscription: D E G (script monogram).

541 MEDAL OF SCHOLARSHIP. Shield-shaped; engraved with sun's rays above, globe, open book, and palette below; pricked borders. $1\frac{7}{8}$ x $1\frac{5}{8}$ in.

Inscription: Painting and Geography.

542 Medal of Scholarship. Oval; waved border. $1\frac{5}{8}$ x $1\frac{1}{8}$ in.

Inscription: Geography; Class / No 2 (script).

543 Medal of Scholarship. Oval; waved border. $1\frac{5}{16}$ x $\frac{15}{16}$ in.

Inscription: No. 1 / Second / Class (script).

544 Tongs. L. $6\frac{7}{8}$ in.

Inscription: S B (script).

Marks, each twice: (1) eagle displayed in oval; (2) B, in octagon; (3) man (possibly Indian), with bow and spear, in oval.

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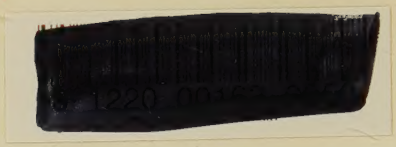

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